

Telephone FA 2633  
FW 7423

## H. E. Spira & Co. Pty. Ltd.

105 BAYSWATER ROAD, RUSHCUTTERS BAY, SYDNEY, AUSTRALIA

"Magic Girl"  
of Honolulu

15th April 1964,

Miss Edith Halpert,  
Downtown Gallery,  
32 East 51st Street,  
New York City, N. Y.,  
U. S. A.

Dear Miss Halpert,

Your name was kindly given to me by Mr. Messer of the  
Guggenheim Museum, whom I had written to regarding two  
works by the late Max Weber.

The works are namely:

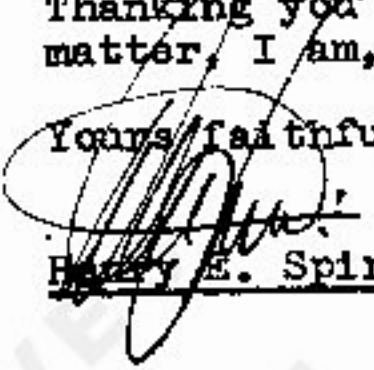
Woodcut of a Rabbi, with a New Years greeting  
in Hebrew, done in 1945 and inscribed on the  
back by Mr. Weber.

Still-life of a fruit-bowl, done in pastels,  
and entitled " French Jug "; no known date.

I would like to dispose of these objects, and would  
appreciate any advice and assistance you could give me.  
If you feel it advisable, I could forward you color photo's  
of both works.

Thanking you in advance for your kind co-operation in this  
matter, I am,

Yours faithfully,

  
Harry E. Spira

HES/jp

for publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
reference is living, it can be assumed that the information  
is published 60 years after the date of sale.

BYRAM

File To  
Shore Rd.  
Conn.



April 8, 1964

Mrs. Albert List  
927 Fifth Avenue  
New York, New York 10028

Dear Mrs. List:

I want to advise you that the two paintings by Shahn out on exhibition are being returned to us promptly and that we will have all four paintings ready for delivery to you early next week.

It occurred to me that you may have an out of town address where shipment can be made, if you would prefer not to pay the sales tax. I am enclosing a self-addressed card which you may return at your convenience.

Under separate cover I am sending you photographs of all four, together with whatever pertinent data we have.

It was so nice talking with you and I look forward to another visit in the near future.

Sincerely yours,

ROH/tm

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April 11, 1964

Dr. H. B. Freeman  
2500 Bathurst Street, Apt. 702  
Toronto, Ontario, Canada

Dear Herscht:

It was good to hear from you and, of course I was delighted that the paintings were "a joy to behold".

If you can send a down payment to legalize the transaction, according to the U.S. laws, I will be very patient with you as I want you to retain the group you selected for your collection. Why don't you work out a system whereby you send a check every month and try to complete the payments by the end of 1965. This gives you a long spread and should make it possible for you to handle the situation without recommending alternate sets of teeth for your patients.

I have been threatening to move for a long time, but have had some difficulty in connection with my new home, caused by some stupid Building Department regulations. However, all mail addressed here will automatically reach me because it will be automatically forwarded to the new address when and if I actually get into the desired quarters. In any event, it won't be for some time as there will be considerable rebuilding, etc. and the Church has extended the closing date to suit my convenience and I can stay on here as long as I desire or am obliged to do so.

Very best regards.

Sincerely yours,

EGH/tm

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**CLASS OF SERVICE**

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# WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

SP-1201 (4-00)

**SYMBOLS**

DL = Day Letter  
NL = Night Letter  
LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

NE035 (55)BCD 10

B UDA489

NL PD UD NEW YORK NY 14

MRS EDITH G HALPERT, DOWNTOWN GALLERY

32 EAST 51 ST NYK

YOU ARE CORDIALLY INVITED TO ATTEND A PRESS SCREENING OF "AMERICA: THE ARTIST'S EYE," 5PM, APRIL 23, JOHNNY VICTOR THEATER, 40 WEST 49 STREET. COCKTAILS TO FOLLOW. THIS EDUCATIONAL TELEVISION SERIES WILL PREMIERE ON WNDT MAY 3. PROGRAM PRESENTS THE WORKS OF LEADING AMERICAN ARTISTS FROM THE REVOLUTION TO THE MODERN INDUSTRIAL AGE BY RELATING THEIR PAINTINGS TO A FAMILIAR HISTORICAL BACKGROUND. IT IS PRODUCED BY THE WESTINGHOUSE BROADCASTING COMPANY IN COOPERATION WITH NATIONAL GALLERY OF ART AND ELEVEN OTHER US MUSEUMS. RSVP 983-5096

BOB BLAKE GROUP W

5PM 23 40 49 3 983-5096



April 21, 1964

Mr. Gilbert S. Edelson  
Art Dealers Association of America Inc.  
575 Madison Avenue  
New York, New York 10022

Dear Mr. Edelson:

After phoning you during the meeting, which I had hoped to attend, I could not disengage myself from the conference held at the Gallery that afternoon. No one left until almost 8 p.m.

Naturally, I am eager to know what had transpired and what, if any, decisions were made. No doubt, the minutes of the meeting have been prepared by this time and I am writing to ascertain whether it would be possible to send me a copy. I take it for granted that this is the regular procedure for the benefit of all the dealers, including those who could not attend. May I hear from you?

My best regards.

Sincerely yours,

BGH/tm

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# DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

April 9, 1964

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

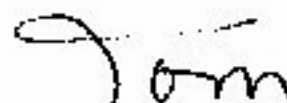
I am sorry indeed to hear of the damage to the Golden Eagle and I share your distress.

As I think I told you I personally did the packing of these pieces. In the case of the Eagle I wrapped it, completely covering and protecting the surface with a tissue, soft packing was used to completely "build it out" so that no part of the sculpture could be exposed to any pressure. Notations were made alerting anyone who unpacked it as to necessary precautions. Finally the piece was warped and crated with an abundance of excelsior cushion surrounding it and, of course, the shipping was a straight through specially engaged van without any intermediary handling.

I have successfully shipped very delicate material by this method of packing and since we received no notification of damage from the Addison Gallery following its delivery there on January 31st, I feel very certain that the damage occurred following that time. In any case, there was no damage to the piece before leaving here and certainly no broken pieces taped to the sculpture. We really worked very hard to give everything the very best treatment and attention.

Please keep me informed of the situation.

Sincerely yours,



Thomas S. Tibbs  
Director

*Did our 11 year old's print arrive?*

TST/go

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April 11, 1964

Mr. Joseph Ishikawa, Director  
Theodore Lyman Wright Art Center  
Beloit College  
Beloit, Wisconsin

Dear Mr. Ishikawa:

It was so nice to hear from you and I certainly am looking forward to your visit next week. May I suggest that you phone me when you arrive so that we can make an appointment convenient to you. (Please phone on Tuesday, April 14th as the Gallery is closed on Mondays.)

We can then discuss the possibility of my coming to Beloit - I presume in the fall - and have a nice chat about the art world and compare notes about the east and the midwest.

It will be nice to see you again.

Sincerely yours,

EOH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 8, 1964

Dear Mrs Halpert,

Mr Benson had hoped to see you on Thursday, April 9th,  
but he won't be able to get to New York until Monday, April 13th  
and again on Thursday, April 16th. He can see you on either  
date. Tell us what is best for you.

On Monday Mr Benson's appointment will take him from  
11 am to 2 pm and on Thursday from 2:30 pm to 4:30 pm.

Sincerely,

*Mary McLoud*

Mary McLoud  
Secretary to the Dean

Mrs Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York



Philadelphia  
Museum College of Art  
Broad and Pine Streets  
Philadelphia 2, Pa.  
Kingsley 6-0545



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Apr. 14, 1964

Mr. Victor Waddington  
Waddington Galleries  
2 Gork Street  
London W1,  
England

Dear Mr. Waddington:

Will you please hold back on shipping the John Marin paintings for a few more days. I am placing the insurance on the pictures. I shall contact you again letting you know when the insurance takes effect. Then you can ship the paintings.

I have heard some fine reports regarding the Exhibition.

Thanking you -

Sincerely yours

John Marin, Jr.

April 14, 1964

Mr. William H. Kissendrath Jr.,  
Curator of the Collections  
Department of Art, Steinberg Hall  
Washington University  
St. Louis, Missouri 63130

Dear Bill:

Your letter to John Marin Jr. was referred to me by him and I'm taking over accordingly.

As agent for the estate and the employer of John Marin Jr., I can assure you that we would be very pleased to cooperate with you in your desire to add a watercolor by John Marin. Can you tell me what period interests you particularly, so that we can make a specific suggestion. Can you also let me know your budgeted figure which of course will make our suggestions relatively intelligent. In other words, we can send you some photographs for consideration, but of course it would be far more advantageous if you could visit the Gallery to make your own selection. Do let me know whether this is feasible. I hope you can make it as it has been a long, long time since I have had the pleasure of seeing you and I would certainly welcome a visit.

I shall await your reply before making any suggestions. Best regards.

Sincerely yours,

EGR/tm

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THE LEICESTER GALLERIES

4 AUDLEY SQUARE  
LONDON W1

TELEPHONE: MAYFAIR 1159 . TELEGRAMS: AUDAX AUDLEY LONDON . CABLES: AUDAX LONDON W1

NEB/CH

13th April, 1964.

Mrs. E. Halpert,  
The Downtown Gallery,  
32 East 51 Street,  
NEW YORK 22, N.Y.,  
U.S.A.

Dear Mrs. Halpert,

Thank you for your letter of April 10th. With reference to the first paragraph, we agree to add the 5% to the selling price.

I have already acknowledged the photographs with which I am very pleased and the pictures have practically arrived and should be on the premises within the next few days.

George Braziller has not, to our knowledge, communicated with us up to this time and I would also like a list of the recent publications, which in any case I would want to include in the Biographical Note. I would be most grateful if you could communicate with the Pantheon Press as I would like to have the publications on display during the exhibition.

Is there any chance of either Mr. Shahn or yourself coming over during the show? We will be delighted to see you.

Yours very sincerely,

  
Nicholas E. Brown

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INDIANA UNIVERSITY

BLOOMINGTON, INDIANA 47405

DEPARTMENT OF FINE ARTS  
FINE ARTS BUILDING

April 13, 1964

AREA CODE 812  
TEL. NO. 337-7706

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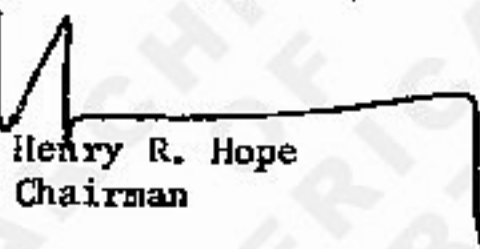
Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

As the paintings arrive for our exhibition "American Painting 1910-1960," I am filled with envy for those college museums which have been able to build up collections in this area. Sally and I have a few American paintings and we hope eventually to give them to this museum as we have already done with our Rattner and Kuniyoshi. However, we have a long way to go and with prices for the established men the way they are there is little hope of doing much with our limited acquisitions funds.

The purpose of this letter is to inquire whether some of the foundations that you are familiar with might be willing to consider making gifts of American painting to the Indiana University Museum of Art. We have a fine gallery, a large public of students and local community, and as you know an active art department. Any suggestions you can make will be greatly appreciated.

Sincerely yours,

  
Henry R. Hope  
Chairman

HRH:kms



**MARIN SNOW - TEXAS**

**ALL BELOW OILS \* \* TEXAS COLLECTORS**

1. Movement - Boat, Sea and Sky, Maine	1944	22x28	Rev. Everett H. Jones
2. Movement - Wind - Southwest	1947	22x28	Mrs. Eugene R. Behan
3. Apple Blossoms - Saddle River, N.J.	1952	22x28	Mr. Richard J. Gonzalez

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April 17, 1964

Mr. Gudmund Vigtel  
Head of the Museum  
Atlanta Art Association  
1280 Peachtree Street, N.E.  
Atlanta 9, Georgia

Dear Vig:

Obviously you have charmed your trustees into honoring your selections and of course we are delighted that you acquired the very outstanding example by John Marin.

I hope that your plans to be in New York soon eventuate and look forward with great pleasure to your visit. Do let me know ahead so that I can plan a fun evening. It is always good to see you.

Best regards.

Sincerely yours,

BOH/ta



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April 22, 1964

Mr. Thomas L. Richardson  
614 Grand, Apt. 2  
Pullman, Washington

Dear Mr. Richardson:

Thank you for your letter and the check for \$1.50. A photograph of FIVE ISLANDS by William Zorach is enclosed.

The price of this painting is \$750. and it is quite possible to make a purchase on our time payment plan. We require an initial payment of 20%, with the balance paid in equal installments over the next six months.

Should you purchase a painting, it will certainly be framed. However, whether or not there is glass on it depends entirely on the demands of the specific picture. In general, a painting in oil would not have glass, whereas a watercolor would be more likely to.

Thank you again for your interest and we hope to be of further service to you.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert



2 Liberty Street  
Ossining, New York  
April 14, 1964

Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert;

I am a student of American Art at the Institute of Fine Arts of New York University. I am presently working on a thesis, tracing the interest in, and early collecting of American Primitive paintings. This paper remains incomplete without more specific information about the activities which centered around you and your gallery in the 20's, 30's and 40's. I wonder if you might be able to help me in this research.

I am especially interested in knowing something about the origins of your personal interest in Primitive paintings and the subsequent opening and activities of the American Folk Art Gallery. Your name has frequently been linked with the Nadelman, Zorach, and Rockefeller collections of American Primitives. What part did you and the gallery play in the formation of these collections? Can you give me any details about the Nadelman's Folk Art museum and the sale of their collection? I am also searching for any information concerning the formation and sale of the Isabel Carlton Wilde collection and the William J. Gunn collection (now in Cooperstown).

In short, I am anxious for any help you can give me in pin-pointing the dates, names, and events concerned with the very first interests in American Primitives. I am most grateful for any attention you can afford to give to my queries. Thank you very much.

Sincerely yours,

*Wanda M. Corn*

Wanda M. Corn

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April 21, 1964

Mrs. Laurence K. Miller, President  
Shaker Community Inc.  
Hancock, Massachusetts

Dear Mrs. Miller:

I have conferred with the Sheelers' attorney and promised to advise him regarding the financial arrangements we have in connection with two projects involving possessions of the Sheelers.

Thus, I would be most grateful to you for letting me know whether or not a final decision has been made in connection with the acquisition of the Shaker Collection for Hancock, Massachusetts and, if so, what month during 1964 and in 1965 payment may be expected.

I am not rushing you into any action, but have this commitment to the attorney and promised to let him know, so that he can work out some general procedure. Many thanks for your attention - and best regards.

Sincerely yours,

EGH/tm

April 11, 1964

Mr. William C. Bendig, Publisher  
The Art Gallery, Hollycroft  
Ivoryton, Connecticut

Dear Mr. Bendig:

Thank you for your very kind letter.

I know I seem to be behaving like a young amateur in this business, but I did explain that I have some justification for acting in that manner because my moving plan - or to be more correct, my plans for moving - have been consistently delayed by some rather odd regulations imposed by the Commissioner of Buildings in New York. From day to day, I hope to get a C.O. or Certificate of Occupancy for the new quarters, which have an odd zoning gimmick. I have refrained from advertising as the address might change, but have just taken a chance in one magazine and decided I will do the same in connection with The Art Gallery. Thus, will you be good enough to reserve a space for me as I have put up an exhibition of paintings relating to New York and plan to send out an announcement within the next week or so. I am enclosing the copy I wish to use in the next issue (May) as I will probably remain here through that month in any event. Next year, I hope to function normally, with plans set ahead sufficiently to get into the proper issues at the proper time. Please bear with me. I need all the sympathy I can get under the current circumstances.

Best regards.

Sincerely yours,

EGH/tm

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April 10, 1964

Miss Louise Dresser, Curator  
Worcester Art Museum  
55 Salisbury Street  
Worcester, Massachusetts

Dear Miss Dresser:

I believe we discussed the Stuart Davis drawing referred  
to in your letter quite some time ago and, as a matter of  
fact, I was very eager to include it in our exhibition of  
the American section you were good enough to lend us in  
1959.

Stuart Davis thinks he still has the drawing in his poss-  
ession, but to date has been unable to locate it. Thus,  
you are at liberty to reproduce it without crediting a  
specific owner. If you wish to use the name of the artist  
or the Gallery, you may do so with our permission.

Do let me know when the new publication will be available  
as I certainly would like to have a copy to add to my ar-  
chives.

My very best regards.

Sincerely yours,

EDR/tm

JUDGES' CHAMBERS  
COURT OF COMMON PLEAS No. 6  
CITY HALL  
PHILADELPHIA 7

JOSEPH E. GOLD  
PRESIDENT JUDGE

April 6, 1964

The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Attention: Mrs. Edith G. Halpert

Dear Mrs. Halpert:

I have your letter of April 4, 1964.

I have no desire to sell the Kuniyoshi  
at the price you mention.

Sincerely yours,

*Joseph E. Gold*  
JOSEPH E. GOLD

JEG/s1



April 14, 1964

Mr. Bartlett H. Hayes Jr., Director  
Addison Gallery of American Art  
Phillips Academy  
Andover, Massachusetts

Dear Bart:

Badworth delivered the balance of the Folk Art sculpture which was lent to the Des Moines Art Center and to the Addison Gallery.

I have already reported on the items which were returned on March 31st, listing the items which were damaged. Now, in addition, I can report on some additional mishaps and, if I sound like a take-off on the "Perils of Pauline", I hope you will understand.

According to the receipt dated January 30th you listed the following with the notation "condition good".

- #1. Gaited Horses, Saddler's Sign
2. Milkman with Cow, Dairy Sign
3. Symbol of Justice, Court House Figure
4. Fireman, Whirligig
5. Indian Warrior, Cigar Store Figure
6. Red Mill Inn, Tavern Sign
12. Dutchman's Sign
13. Peacock, Tinmith's Sign

I can now report that of these, the condition when received at the Gallery here did not correspond with your report, and these are described below.

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Gallery  
at the  
CENTER  
FLUSHING  
CENTER

World's Fair 1964-65

FOUR CENTURIES OF AMERICAN MASTERPIECES

Exhibition Arranged By  
SKOWHEGAN SCHOOL OF  
PAINTING AND SCULPTURE

Please Address Reply to  
Skowhegan School  
36 East 68th St.  
New York, NY 10021

Campo & Roberts, Inc.  
World's Fair Office  
P.O. Box 1964  
Flushing 52, New York

ATTN: Mr. Conrad J. Knoblauch

Gentlemen:

As per our telephone conversation on April 15, 1964, you agreed  
to cover for all risks, as set forth in the letter from Mr. J. William  
Campo to me of April 9, 1964, the painting Recluse

by Stuart Davis

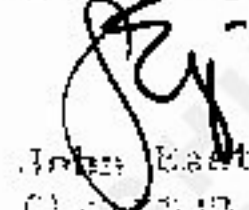
loaned by The Collection of Edith Gregor Halpert

The amount the painting is to be insured for is \$ 20,000.

Enclosed for your records is the pink copy of the Loan Agreement Form.

Please confirm by return mail that you have covered this painting with the  
required insurance.

Sincerely,



John Eastman, Jr.  
Chairman



UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

April 23, 1964

Mrs. Edith Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

It looks as if the Davis European tour is very much on. Basel has confirmed the booking for April 10th to May 20th, 1964. This means that at least two museums in Europe will take it, and that we should fulfill our obligation to them.

I have had a refusal from Detroit, and Mr. Sweeney will let me know on Monday. As it stands then, the schedule is as follows:

November 7th-December 19th.....Los Angeles  
January 10th-February 14th.....(Sweeney?)  
April 10th-May 20th.....Basel  
June 15th-July 25th.....The Hague

If you have any other ideas please let me know.

In his eagerness to keep in touch with things, Fred took the list of Davis works to be invited to Italy. Could you send us another immediately?

+ I have not yet received the fraktur drawing photograph; am eagerly awaiting it.

Yours sincerely,

*Henri Dorra*

+ Henri Dorra  
Acting Director  
UCLA Art Galleries

HD/dp

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April 22, 1964

Mr. Robert E. Karty  
Rural Route 2  
Kearney, Nebraska

Dear Mr. Karty:

Thank you for your letter addressed to The American Folk Art Gallery, which is an adjunct of The Downtown Gallery. Our Folk Art Gallery is devoted to the work of artists of the 18th and 19th centuries and does not include any contemporary art.

As to The Downtown Gallery, we are concentrating exclusively on those artists now on our roster and do not contemplate making any additions in the foreseeable future.

Thank you for letting us see the photographs of your work. We wish you good luck in making contact with a suitable New York gallery. The photographs are returned herewith.

Sincerely yours,

Tracy Miller

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group Lorser had done on his T.V. program. I hope later he will buy a major oil of Lorser's. He seems to be interested in both Lundeborg and Feitelson, and says he wants to see their work when he can spend more time with it and with them.

We are having success with the Mesches show, though we haven't yet sold any of the biggest ones--but have sold eighteen oils and large ink and wash drawings. He has quite a following in this area, and studied with Rico Le Brun, who had bought a major oil two years ago and donated it to the L.A. County Museum. This is his first show in four years, and he is really just beginning to get with himself. We like him.

This coming week we will go to the Allen's house to make arrangements about the Rattner exhibition, which will be our attraction for the May 3 Art Promenade. Morris says he will have two pastels for our gallery group (and also the two Hirshhorn bought).

Morris and I want to come to New York to see you--I've been waiting til Morris is ready, maybe in June. We all send much love.

*We look forward with excitement to  
the Rattner show!*

*Love to Adele - Natalie*

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April 21, 1964

Mrs. R. K. Kaiser  
21690 Hilliard Boulevard  
Rocky River 16, Ohio

Dear Mrs. Kaiser:

Indeed, the two pictures visible in the photograph you sent me are by Abraham Ratner - or more correctly, are reproductions of his paintings, but these were supervised by the artist and signed by him.

I am returning your photograph.

Sincerely yours,

EGH/tm



April 17, 1964

Mrs. Milton Lowenthal  
1150 Park Avenue  
New York, New York 10028

Dear Edith:

You and Mickey are gay birds, as I tried to reach you on three or four occasions and there was no reply. I wanted to tell you that, if you are planning to donate Hattner's TRANSCENDANCE to an institution and want a valuation for gift deduction, this will have to clear through the Art Dealers Association - an arrangement made with the Bureau of Internal Revenue about a year and a half ago. However, I am enclosing my appraisal pre-dated December 15, 1963, which can in turn be transmitted later - if necessary - to the Association for the two additional valuations called for under the new regulations.

Best regards.

Sincerely yours,

BGH/tm

April 18, 1964

Mr. Hans van Meeren-Griek, Director  
The Jewish Museum  
1109 Fifth Avenue  
New York, New York 10028

Dear Hans:

Please do not let the enclosed invoice scare you. My after-office hours do not run quite this high.

Since Abe Kanoff decided to purchase HEAD OF MOSES for The Jewish Museum with the approval of the Acting Director and Mrs. List, we are billing the Museum directly and Abe will make all his installment checks payable to the Museum, which can make an exchange check to the order of The Downtown Gallery. There will be some bookkeeping involved, but \$140. ain't hay and I'm sure that this will not disturb your bookkeeper too much. The head was delivered to you yesterday and I would appreciate your signature on the dotted line as indicated on the blue copy. A self-addressed envelope is enclosed for your convenience in returning the receipt to us.

I have asked William Zorach to suggest the size of the base and the dimensions of the pedestal as he has excellent taste in presenting his sculpture in relation to the height and proportion. The name of the firm which makes the turntable base, which incidentally can be part of the pedestal, is Sculpture House and I will be glad to order it for you, as we are privileged with a special price, depending of course on your approval of the design, color, etc.

I so enjoyed our visit and hope that we can meet soon again. It was most stimulating for me and I look forward to a return performance.

My very best regards.

Sincerely yours,

BCH/tm

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by the published 60 years after the date of sale.



April 18, 1964

Miss Helen Heninger, Director  
Gump's Gallery  
250 Post Street  
San Francisco 8, California

Dear Helen:

At long last all the data on Weber has been mailed to you, with the exception of this most recent publicity release. For your information, all the paintings, framed in linen mats and gold (imitation) molding, are part of the "recently discovered" group.

The consignment invoice is now enclosed and the paintings will be shipped to you via slow air freight. Meanwhile, would you be good enough to place insurance on these to avoid the additional expense of air insurance.

I hope the exhibition will be a great success - as it should be - and of course I would suggest that you increase the prices as a large percentage of the series has been sold and they have become collector's items. If by any chance you can find in your files a copy of TIME Magazine dated June 14, 1963, you will have excellent reference material in connection with these paintings. There were many other enthusiastic reviews during the same period, when the show was held here. Incidentally, all of the paintings reproduced were sold. Perhaps you can sell enough of these to get yourself a trip to New York - and remember, if it is later, when I am in New town, I expect you to pay me a visit for a few days.

Best regards.

As ever,

RCH/ta

PS

We can't increase prices

April 21, 1964

Mr. Frederick Hartt, Chairman  
Department of Art  
302 Furness Building  
University of Pennsylvania  
Philadelphia 4, Pennsylvania

Dear Mr. Hartt:

Although my intentions were most positive about seeing the exhibition of work by Eugene Markowski, I found it impossible to get down to The New School for Social Research. The work day at the Gallery averages (for me) more than 16 hours a day, but I had hoped to get down some evening by appointment. However, this was impossible.

In any event, while I was eager to see the exhibition, it would not have been feasible to consider Markowski's work for the Gallery as we are preparing to move from these quarters and are not planning to add to our roster, certainly for the next year or so, until we get quite settled and I see whether it will be advantageous for a young artist to join the Gallery, which will not be open to the general public, except by invitation.

I hope you will accept my apology.

Sincerely yours,

ROH/tm



COLBY COLLEGE

WATERVILLE, MAINE

DEPARTMENT OF ART  
BOXLER ART AND MUSIC CENTER

April 7, 1964

Mr. John Marin, Jr.  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

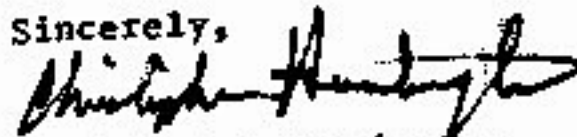
Dear Mr. Marin:

I would have replied to your letter sooner however, I have been waiting to hear from the institutions from which we requested works by your father. As it stands, Sun, Isles and Sea from the Baltimore Museum is not available, so we are hoping to borrow Off Stonington, 1921 from the Columbus Gallery of Fine Arts, as well as Breakers, Maine Coast. Should one of these not be available, Rocks and Sea, Maine, 1917 from the Metropolitan would be our next choice.

Concerning a later oil, I would be grateful for any suggestions you might have.

One other question is that we have a photograph of a Kuniyoshi entitled Maine Landscape, of a barn with three hills and a plowed field in the distance and which has an Oliver Baker photography number 15 264. I realize there must be other Kuniyoshi's with the same title but I would appreciate any help you might be able to give me as to the whereabouts of this work. By the way, it is on canvas rather than on panel and is rather lightly signed on the lower right hand corner. The only trees are one to the extreme left center and a suggestion of three or four trees to the extreme right center. There is a rock in the left foreground. I would appreciate hearing from you as soon as possible.

Sincerely,



Christopher Huntington  
Curator

CH/cmc

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MARION KOOGLER McNAY ART INSTITUTE  
SIX THOUSAND NORTH NEW BRAUNFELS  
SAN ANTONIO 9, TEXAS

22 April 1964

Dear Edith:

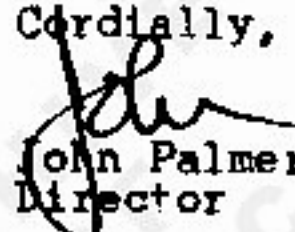
I am planning to be in New York the week of 4 May, and by far the chief reason for coming is to talk with you about Pascin. I hope that you will be in the city, and that you will be so kind as to grant an interview.

I will be at either the Regency or the Y.M.C.A. Since the former has not absolutely confirmed an altered reservation I shall arrive and just hope.

By the way, Blanche and I found and bought a wondrous Nadelman wood sculpture, "The Circus Girl", so that is one more covetous desire exorcised.

We both send all best regards, and I do hope to see you.

Cordially,

  
John Palmer Leeper  
Director

Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

BY AIR

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



April 17, 1964

Mr. Victor Hammer  
51 East 57th Street  
New York, New York 10022

Dear Victor:

I'm sure this letter will come to you as a surprise and, if it shocks you too much, just throw it into the basket.

Mrs. Stuart Davis, whose father died several days ago, has an elderly mother whom she has tried to place in the Hebrew Home for the Aged in Riverdale and, of course, like all the artists and their mishpochas, called me to ask whether I could help her expedite the process. Stuart is not well and she has to devote all her time to him.

However, they are perfectly willing to pay the regular fees, etc., but there is a waiting list and - to be original, "Time is of the essence".

Knowing that you have contacts of all sorts including the Jewish Federation, I thought you might help me out in suggesting some contact other than the Federation, to which I do not contribute for a special reason and have chosen UJA as a substitute.

Any suggestion from you will be most welcome as I am very eager to give the little girl a hand at a time when she has closer problems.

Many thanks - and come and see me sometime.

Sincerely yours,

Egh/tm



COMMITTEE TO SAVE COOPER UNION MUSEUM

New Address:- 333 East 34 St., - Apt. 15D  
New York, N. Y. 10016

April 23, 1964

As a member of the Committee to Save the Cooper Union Museum, we know you are anxious for news of the current situation at the Museum. However, no news can really be expected until the report of the Special Committee of the American Association of Museums is finished and given to the Cooper Union Trustees. We believe that the study undertaken by this Committee is drawing to a close and that the report can be expected quite soon.

As you will recall, our Committee to Save the Cooper Union Museum offered to cooperate with the Committee of the American Association of Museums, and we want you to know that we have done so to the fullest extent. Our officers and a few people whom the officers asked to serve on an Executive Committee have been meeting quite regularly. We have had the assistance of other members of our Committee and have explored many angles of the problem; have made available much information for the study and offered certain suggestions regarding future directions the Museum might take.

When the report becomes known, we plan to call a meeting of the Committee to Save so that we discuss together the features of the report and decide upon desirable action. In the meantime, please bear with us in this period which is so trying for the nerves of all concerned.

Sincerely,

*Eleanor Sachs*  
Mrs. Howard J. Sachs  
Vice Chairman



April 21, 1964

Pantheon Books  
22 East 51 Street  
New York, New York 10022

Gentlemen:

We have just sent a sizable exhibition of paintings, drawings and silkscreens by Ben Shahn to The Leicester Galleries at 4 Audley Square in London, where the one-man exhibition will be held during the month of May.

I would suggest that you apprise them of your publications on this artist and make arrangements with them directly. I am quite certain that they will place a good many of the books for you.

Incidentally, I would also like to know all the titles and, because we have supplied considerable material for these publications in the way of photographs, biographical data and so on, we would like to have one copy of each in our display case for the many visitors to note.

Sincerely yours,

BGH/tm

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April 19, 1964

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Dear Edith,

We are thrilled that you are sending us a Rattner. I did not know that Mrs. Allen had called you, so I was quite surprised--and of course very much pleased that we will have a painting that is available to some of those rich collectors that we are beginning to get into the gallery. Seriously, we are beginning to attract some of the collectors who spoke only to God.

The photograph of you in the Arts Annual is wonderful--we were all crazy about it. You are the only one who looks like a real, full-blooded warm and dedicated human being, with "an interesting mind", as Morris puts it. Everyone else looks like a card sharp. Maybe they aren't, but they look like it. Anyway, we are very proud of you.   
are the first ones

The two pastels we sent Morris did since his accident--the nun is entirely new, the other one he had begun just before his accident, but didn't complete til after his recovery. He is slowly getting back to work, and has done no work in oil yet. You may remember quite a while ago, I said he had just begun preparations for a large oil. The preparations are still in the small drawing stage, but he has the whole thing "in his mind"--and he has done a good deal of studying and meditating, as his is his wont. You see, we are still all living in the same apartment, as his duplex on the first floor wont be vacant til the first part of June. The people are still waiting for their escrow to go through. So he doesn't yet have enough room and privacy to get to work. But he is in fine shape healthwise and psychologically, and is very happy. What a sweet disposition! We now have home-cooked meals--quite a change from our hamburger and hot-dog diets of the past two or three years. Morris' old friend Maxine, an older woman who is completely deaf is helping us with the house-keeping and cooking, though Bill and I and my boys all pitch in. Morris really enjoys being part of a family unit for the first time in his life. He feels the head of a ~~family~~ family.

Jim Harathis (Phoenix Museum curator who came to see you) called and said that Morris' show had created so much excitement in the area that they want to follow it up with a show of Ankrum Gallery artists. He is coming in to choose the show, which will be up during June and July. One of the docents of the museum is going to buy the drawing of "Boy Riding Invisible Horse" that Sterling Holloway owns. (Sterling recently had money problems.)

Joe Mirshhorn was here, and of course wanted to see Morris, whom he really loves. I felt I couldn't refuse him two new pastels (One still unfinished on the easel) that Morris had in his room at the house. He has done a great deal for both Morris and the gallery, and has done a lot of boosting for Morris all over the world. Don't misunderstand me, he bought them, but I know he would never have forgiven me if I had refused to sell them to him. He also bought while he was here eight Feitelson figure drawings --some of them analytic, from a



WASHINGTON UNIVERSITY



ST. LOUIS, MISSOURI 63120

DEPARTMENT OF  
ART AND ARCHAEOLOGY  
STEINBERG HALL

April 20, 1964

Mrs. Edith Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Thank you for your letter of April 14th. Mrs. Johnston and Mrs. Hoskins will call on you in regard to the John Marin watercolor which we requested of his son. The Museum has been given funds to purchase a watercolor in memory of the wife of the President of the Board, Mrs. Henry B. Pflager. Although I am not certain of the exact sum available, as contributions continue to come in, the fund should be sizable enough to cover the purchase of a top Marin watercolor. The Museum already owns one Marin watercolor, but certainly could use another very fine one.

With kind regards, believe me

Sincerely,

*WNE*

William N. Elsendrath, Jr.  
Curator of the Collections  
Assistant Professor,  
History of Art

WNE:hj

cc: Mrs. Johnston

P. S. You may not know that I will be the Acting Director of the City Art Museum on an interim basis beginning June 1st.

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# UNIVERSITY of PENNSYLVANIA

PHILADELPHIA 4

## The College

DEPARTMENT OF ART  
302 Furness Building

April 8, 1964

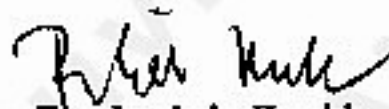
Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

May I take the liberty of drawing your attention to an exhibition of recent paintings and sculpture by Eugene D. Markowski, recently appointed to Assistant Professor of Art in this Department. The exhibition is on view Monday through Friday until April 17, in the Associates Room at the New School for Social Research.

Mr. Markowski has devised a fresh, vivid and completely new style in which I am sure you would be interested. I would greatly appreciate it if you could find the time to get to see the exhibition and to let me know whether there is any possibility of his joining your group.

Cordially yours,

  
Frederick Hartt  
Chairman

FH:ht

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April 21, 1964

Mr. George Braxiller  
215 Park Avenue South  
New York, New York 10003

Dear George:

An exhibition of paintings and graphics by Ben Shahn is opening shortly at The Leicester Galleries, 4 Audley Square, London. I advised them about the many books recently published either by or on Shahn, but think it would be advisable if you would communicate with the gallery directly as I am sure they can place a good many of your books during the show. Incidentally, I would love to be au courant with all these publications and would prefer to get notices directly from you rather than gallery visitors or advertisements which appear. I can assure you that it will be for the benefit of the artist and the publisher.

I don't have to tell you how much time my employees and I personally have spent digging up photographs, names of owners and so on for you and would really appreciate this cooperation and perhaps a copy of each of the publications other than the Schy double volume which you so kindly presented to me.

Best regards.

Sincerely yours,

BOH/tm

# WITTE MEMORIAL MUSEUM

3801 BROADWAY

BRACKENRIDGE PARK

SAN ANTONIO 9, TEXAS

TELEPHONE: TAyer 6-0647

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April 6, 1964

Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I wrote you last concerning an exhibit of the work of Georgia O'Keeffe, which we were unsuccessful in obtaining, as you had suggested we might be. Now we are still interested in presenting a major artist in exhibition during October of this year to begin our season, and I wonder if there is any possibility of arranging a showing of the work of either Ben Shahn or John Marin at that time.

Any consideration you can give these ideas will be most appreciated, and I look forward to hearing from you again.

Very truly yours,

*Martha Utterback*

Martha Utterback  
Curator of Art



PAN AMERICAN WORLD AIRWAYS



APRIL 20 1964

Our File: AJ -2- AA  
Tel: 973-5334

MRS. EDITH HALPERT

40 THE DOWNTOWN GALLERY

32 EAST 51ST STREET  
NEW YORK 22, N.Y.

Gentlemen:

An audit of our Clipper Cargo account reveals that the following remains unpaid:

Invoice No.	Date	Amount
<u>386849</u>	<u>4-5-63</u>	<u>100.47</u>

*Our clearance assoc. has  
advised us to bill you  
direct*

Total 100.47

For your convenience, we attach copies of the respective documents.

Perhaps you have already remitted these charges. If so, will you kindly advise us the check number and date on which you made this payment so we may adjust our records.

In the event you have not paid as yet, please issue your check in the amount of \$ 100.47 in favor of Pan American World Airways, Inc. and mail it to P.O. Box 4106 Grand Central Station, New York 17, New York attaching to it the extra copy of this letter.

Very truly yours,

General Accounting Office

*G. H. Meyer*

C. J. Burge

Cargo Revenue Manager

April 18, 1964

Judge Willard Widonick  
155 East 38th Street  
New York, New York 10016

Dear Will:

Remembering your enthusiasm for Ben Shahn's painting *INTERNA-  
TION*, which was purchased by the Des Moines Art Center, I de-  
cided to advise you about another painting by this artist,  
which also deals with the law. Ben brought it in several days  
ago, after having removed it from his own wall, where it had  
been hanging since 1937, the date it was executed. The title  
is *SENATE HEARING - LAFOLLETTE AND THOMAS*. Incidentally, this  
is really a very handsome painting in tempera and, because it  
is smaller, is priced at a much lower figure. I would be glad  
to show it to you if you are interested and will hold it until  
your reply reaches me.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions,  
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may be published 50 years after the date of sale.



Office of the Director

CINCINNATI  
ART MUSEUM

Cincinnati, Ohio 45206

April 22, 1964

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Our exhibition, AMERICAN PAINTING III, is nearing its close. Crating and return shipment via Budworth will be begun toward the end of the week of April 27th.

The exhibition was well received and very well attended, approximately 25,000 persons having visited it. We are extremely grateful to you for your loans which contributed so much to the exhibition's success.

Under separate cover I am sending two copies of the catalogue of the exhibition.

Sincerely,

*Pinkney Near*

Pinkney Near  
Curator of Paintings, Drawings  
and Prints

PN:ms

April 21, 1964

Mr. Bruce M. Gilbert  
Dodginton Road, Route 202  
Bethel, Connecticut

Dear Mr. Gilbert:

On noting your advertisement in The Newtown Bee, I recalled the fact that I left with you quite a few years ago, some object which you retained for consignment. So long a period has elapsed that I can't remember whether or not it was a clock. No doubt you have a record of it.

I have spent very little time in Newtown the past few years and have not had an opportunity to visit you and do not expect to get there before May 1st. I regret this as I'm sure there would be some items in which I would be interested.

Can you check your records and write me at the above address so that we can get the matter straightened out. Many thanks and I wish you luck in your new location.

Sincerely yours,

BGM/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.



INDIANA UNIVERSITY

BLOOMINGTON, INDIANA 47405

DEPARTMENT OF FINE ARTS  
FINE ARTS BUILDING

April 20, 1964

AREA CODE 312  
TEL. NO. 337-7766

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Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

Under separate cover we are sending six copies of the catalog of the exhibition of American painting.

Let me repeat in this letter what Earl Harper has already said in the Foreword. We are all grateful to you for encouraging the exhibition at its inception and participating so generously with loans. The Maurer arrived on time and it is exhibited with the others in the early group.

Sincerely yours,

Henry R. Hope  
Chairman

HRH:kms

April 18, 1964

Mr. Wright Ludington  
Buckthorn Road  
Santa Barbara, California

Dear Mr. Ludington:

In the current issue of ART NEWS, I found a notice to the effect that a selection from your collection was exhibited at UCLA's Dickson Art Center and was very pleased to note that you included the painting by Dove entitled ARRANGEMENT IN FORM #2. I wish I could have seen the exhibition, as paintings take on a different character in a different environment and, although I am certain that no environment can equal that of your home and its overall quality, I'm sure it must have been a very exciting event.

As I do not know the name of the Director at the Dickson Art Center, may I impose on you by asking for a catalog (if one was published) as I would very much like to add that to my records. If you would be good enough to suggest that one be sent to me with a bill, I will be most appreciative.

I still recall with the greatest of pleasure our visit with you in Santa Barbara and hope that you plan to be in New York in the near future and will pay me a visit at the Gallery.

My very best regards.

Sincerely yours,

EGH/tm

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GRAHAM PORTER, VICE PRESIDENT

# Commerce Trust Company

KANSAS CITY, MISSOURI 64141

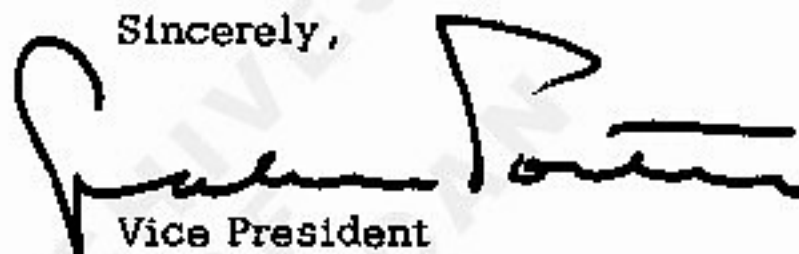
April 22, 1964

Miss Edith Halpert  
Director  
The Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, New York

Dear Miss Halpert:

We are pleased to enclose our bank draft in the amount of \$10,800.00  
as full payment for the Abraham Rattner painting "Composition in  
Blue #1" (Crucifixion).

Sincerely,



Vice President

GP/cs  
Enclosure

SEVEN

handicap golfer. As  
anny says the "Yan-  
ok great."

ewtown Association for  
Children will hold its  
meeting on Thursday,  
3, at 8:15 p.m. in the  
of the high school.

## ERIES

Junction Rts. 7 and 35  
HOLD AUCTIONS  
Signments Solicited  
& SUMMER SEASONS  
Desirable Dates  
Frances Farrelly, Mgr.  
3-8418, 438-8505

## EQUIPMENT ION

ALLISON  
CUT  
North of the Center

1, 1964  
Morning

## IRE COWS — 36

Hen and all raised on the  
ative to Bangs, (both tests  
Vaccinations checked and

Atom plow, V snow plow,  
Tractor with single bottom  
Aid tractor, 1948 Chevrolet  
mi.), 1958 Chevrolet pickup  
mp truck, Papee field chop-  
grass heads, Papee No. 46A  
3 power take-off baler, No.  
tooth and 2 disc harrows,  
Atrazine applicator, Mulky  
ackage bulk tank, 2 DeLaval  
d motor, (dairy equipment  
as parts, scales, forge, power  
belt, hand tools and another  
items.

son is a tidy New England  
li enjoy his sale.  
COMPANY

r, Sale Mgr.  
57; Home, Riverview 5-4900  
6, Thompsonville, Conn.

## UCTION

IL 18, 1964  
20 P.M. - Close

- New Hartford, Conn.

ents of a fine home, removed  
sale, Partial Listing: Mahog-  
oat Bed; Mahogany "His and  
Maple Twin Beds; Maple Bu-  
uwer Lift-top Blanket Chest;  
ining Room Suite; Upholster-  
s, Side Chairs, Down Uphol-  
-Bed" Sofa; Table Lamps;

## GILL-BROOK GALLERY

Route 202 - DODGINGTOWN DISTRICT  
NEWTOWN, CONN.

## PERIOD FURNITURE AND ACCESSORIES

Open 10 A.M. to 5 P.M.  
Every Day or Phone for Appointment  
Newtown 426-9238

## TAG SALE

APRIL 17 - 18 - 19 - 20

10 A.M. to 6 P.M.

China, Pottery, Glass  
Furniture, Pictures, Picture Frames  
Apothecary Jars and Bottles  
Antique Watches  
Good Selection of Antiques  
Many Other Interesting Items

## BROOKFIELD SHOPPING CENTER

Route 7 Brookfield, Conn.

## REMOVAL SALE

## BRUCE M. GILBERT, ANTIQUES

DODGINGTOWN ROAD - Route 202 BETHEL

## MUST SELL ALL STOCK PRIOR TO MAY 1

Partial Listing — Furniture, China, Copper, Brass,  
Tin, Paintings, Prints, Lamps, Clocks, Beds, etc.

— Open 11 A.M. - 5 P.M. Daily —

Business: 748-1986 Residence: 263-3714

After May 1, Bruce M. Gilbert Antiques Will Be Located  
On Main Street, Route 6, Woodbury.

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



It seems to me that I am very pleased that I  
am able to send you this letter.

Very truly yours,

April 14, 1964

Mr. Nicholas Brown  
The Leicester Galleries  
4 Audley Square  
London W.1, England

Dear Mr. Brown:

Thank you for your letter. I am very pleased that Budworth and Keating have been so cooperative in getting the Ben Shahn exhibition off to you. The 14 "things" without mats are prints, which we usually put under glass and tacks without bothering about frames. The it is not like mats, which change the scale and, as he calls it, "feel", but you use your judgment and frame these as you like. Our clients seem to prefer the non-precious presentation.

Under separate cover, I am sending you some more photographs together with the latest biographical notes, which of course lack a good deal of new material. You probably know that Ben Shahn gets an award, a doctorate and volumes of reproductions practically every week and we cannot keep up to date with it. He has just been awarded the Gold Medal for Graphic Art by the National Institute of Arts and Letters, which will be officially announced at the May ceremonial on May 20th. We are obliged to cover "29 linear feet including spacing" in the exhibition area accorded for this event and are limiting ourselves almost entirely to serigraphs as we have practically no drawings and paintings left in our inventory.

Because so much has been written about Shahn, I doubt whether we could get someone to write a preface for the catalog. Why don't you pursue the practice today of using excerpts from a previous preface - for instance that by James Thrall Soby in the recent publication (one of 18 books on or by Shahn as of 1963-64). The most important publication in this group is one published by George Braziller under the title of BEN SHAHN - PAINTINGS AND GRAPHIC ART. Both forewords are by James Soby and I'm sure you can get someone locally to make an appropriate selection for your purpose. This is a two-volume affair dated 1963. I believe that Braziller is sending you a list or samples of the several books on Shahn in the hope that you will sell them during the exhibition.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Telephone  
REGENT 0096 (4 lines)

Warehouse : 74 Brewery Road, Canning Road, London, N.7

Overseas Cables & Telegrams  
FAIRBOLTO, LONDON, W.1

# BOLTON & FAIRHEAD Ltd.

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SHIPPING AND INSURANCE  
AGENTS  
FINE ART AND EXPORT  
PACKERS

KENDAL HOUSE  
203 REGENT STREET  
LONDON, W.1

AND AT 90 BROAD STREET, NEW YORK

Ref. 2495.

10th April, 1964.

The Downtown Gallery,  
32 East 51 Street,  
NEW YORK 22,  
N.Y.,  
U.S.A.

Attention: Tracy Miller.

Dear Sirs,

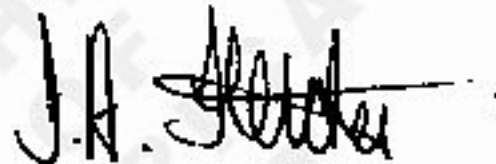
We are in receipt of your letter dated 8th instant, for which we thank you.

We have been in contact with The Leicester Galleries, and find that the silk screen, MASK by Ben Shahn, is No. 36 on your invoice.

The Leicester Galleries require us to deliver these paintings, unpacked, as soon as possible, so please could you let us know, by return, your instructions regarding this silk screen.

Yours faithfully,

BOLTON & FAIRHEAD, LTD.



I. H. FLETCHER.  
Import Dept.

rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



April 10, 1964

Baltimore Museum - Rental Library  
Wyman Park  
Baltimore, Maryland

Gentlemen:

Enclosed please find a credit invoice for \$35.

Please accept our apologies for allowing the original bill to go out to you minus the 10% commission notation. We regret further that a series of temporary bookkeepers did not catch the error and that you were sent a statement for the \$35., which you were quite correct in assuming you did not owe us.

Thank you for your patience.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

That the travelling was not quite right!  
We are looking forward to see the second  
part of your show in June.

Thank you again for your kindness  
and your time, to them two young Belgian  
admirers of your primitive art!

We are delighted with the Dole, and  
would love to see some more when you  
get some.

I am most sincerely yours,

Lucy Boal



April 16, 1964

Rev. Howard W. Ellis:  
General Board of Evangelism  
The Methodist Church  
1908 Grand Avenue  
Nashville 5, Tennessee

Dear Rev. Ellis:

Thank you for your letter.

We will have the two paintings in readiness for Art Cart if and when they communicate with us to arrange for the pick-up.

I would like to advise you that the COMPOSITION IN BLUE (CRUCIFIXION) has been purchased by the Commerce Trust Company of Kansas City, which is making a collection of American art to be turned over to the William Rockhill Nelson Gallery of Art eventually. We will hold the painting here for the pick-up, which I think is imminent, and I will advise you as to the exact credit listing as to the catalog. Meanwhile, I am enclosing one photograph of each of the two paintings you selected. If you need more, please advise me so that we may order them.

Sincerely yours

BQH/tm

P. S. - I have just realized the exhibition date is July and am therefore shipping the CRUCIFIXION to Kansas City. I would suggest you communicate with Mr. Graham Porter, Vice President, Commerce Trust Company, Kansas City, Missouri about the arrangements.

April 14, 1964

Mr. James R. Mellow  
Arts Yearbook  
12 East 46th Street  
New York, New York 10017

Dear Mr. Mellow:

Thank you for including me in "The Gallery World", which appeared in the ARTS YEARBOOK.

I would like to call your attention to the fact that I was given undue credit for "organizing" the exhibition of American art held at Sokolniki Park in 1959. Actually, I accepted the assignment to serve as Curator of the exhibition in Moscow chiefly because I thought the selection of paintings and sculpture was excellent for this specific purpose, but the credit is due to Lloyd Goodrich, Henry Hope and Theodore Rossak, who selected the paintings and sculpture for this exhibition. My job was to supervise the unpacking, hanging the exhibition and act as directress of it for 2/3 of the allotted time, lecture daily (in Russian) and handle the incredible mobs. At the request of the New York Times (via cable) I wrote an article during the first week of the show and wrote several articles subsequently for magazines at their request. But I do want to make sure that the credit for the choice of the objects exhibited is listed correctly.

Incidentally, would you be good enough to send a copy of the YEARBOOK to Stuart Davis at 15 West 67th Street and bill me for it, as I am sure he would like to see the color plate of his painting in the "Museum" section.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



April 8, 1964

Mr. William Hutton, Assistant Curator  
The Toledo Museum of Art  
Monroe Street at Scottwood Avenue  
Toledo 1, Ohio

Dear Mr. Hutton:

With regard to your letter of April 2 stating that the Shahn silkscreen MASK had been placed under the other print, please note that we were not notified ahead that such was the case and did not find it so upon unpacking and have been unable to locate it in subsequent thorough search.

Will you therefore please check further to be certain that this print was not inadvertently retained in Toledo.

Many thanks for your cooperation.

Sincerely yours,

BOH/tm

THE CITY OF NEW YORK  
DEPARTMENT OF BUILDINGS

APRIL 7, 1964

MANHATTAN  
MUNICIPAL BUILDING  
NEW YORK 7, N. Y.

BRONX  
1932 ARTHUR AVENUE  
BRONX 87, N. Y.

BROOKLYN  
MUNICIPAL BUILDING  
BROOKLYN 1, N. Y.

QUEENS  
120-35 QUEENS BLVD.  
Kew Gardens 24, L. I.

RICHMOND  
BOROUGH HALL  
ST. GEORGE 1, 9, L.

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EDITH G HALPERT  
32 E 51ST ST  
NEW YORK N.Y.

Bribery is a Crime: A person who gives or offers a bribe to any employee of the City of New York, or an employee who takes or solicits a bribe, is guilty of a felony punishable by imprisonment for ten years or by a fine of \$4,000, or more, or both. Penal law, Section 378 and 1826.

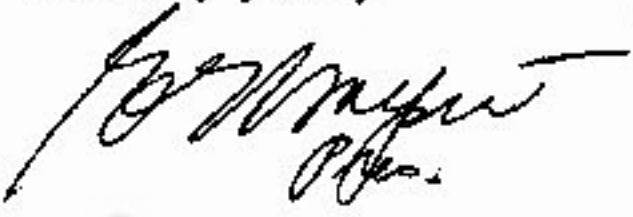
As a result of an inspection made at the premises described below, the following violations of law have been reported.

You are directed to remove these violations immediately. Fill out the enclosed form as soon as the violations are complied with. Failure to comply may result in the issuance of a court summons forthwith.

THOMAS V. BURKE  
BOROUGH SUPERINTENDENT

LOCATION		STREET CODE	BORO	DIST.	CLASS	REG. NO.	DATE REPORTED
32	EAST 51 STREET	180107	MANH	321	HACA	125704	3-13-64
ITEM	ORDER	SECTION DESCRIPTION					
9	609B	C26-3.1 ADM CODE FILE WITH THIS DEPARTMENT A WRITTEN DESIGNATION FOR CHANGE IN MANAGING AGENT OF BUILDING.  Gentlemen:  For your information, this building has been sold as of August 1963 (to the Archdiocese) but the contract has not yet been signed. However, since there is only one tenant remaining in this building besides the gallery, I have discharged the managing agent. This was in November of 1963. Consequently, there is no outside manager and for the time being, until the closing date, I am taking charge personally.  If you will refer to your records, our C.O. calls for business and multiple dwelling.  I trust that this is the information you require.  Sincerely yours,  					

Sincerely yours,







3700 MAIN STREET TRUMBULL, CONN.  
TEL. 808-2042

BURTON MINDUCK  
RABBI

HAROLD G. DYORCHIK  
PRESIDENT

ALFRED E. LEPOW  
VICE-PRESIDENT

MRS. JEROME HANDLEMAN  
RECORDING SECRETARY

MRS. IRVING POLOKOFF  
TREASURER

MRS. SAMUEL RIPKIN  
CORRESPONDING SECRETARY

# Congregation B'nai Torah

April 7, 1964

Downtown Gallery  
32 East 51st St.  
New York City, New York

Dear Mrs. Halpert:

We are very pleased to have your gallery represented at our Art Exhibit 1964 which will take place Sunday April 19 through Sunday April 26.

The art you are lending will add much to the prestige of the show.

Portal to portal insurance is provided by Trans American Ins. Co., Hartford, Conn.

We have arranged for the art to be picked up Wednesday, April 15 between 10:00 AM-3:00 PM and returned Monday, April 27th.

With deep appreciation.

Sincerely yours,

*Evelyn Shapiro*  
Evelyn Shapiro  
Chairman

ES/r

Art to be Received:  
Gargoil No. 9 - \$4,000.  
Wonderment - \$8,500.

*Rather  
Weber*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 17, 1964

Mr. Raymond Abel  
Friends of the Eastchester Library  
40 Mill Road  
Eastchester, New York

Dear Mr. Abel:

Mrs. Halpert has asked me to tell you that the consignment for Ben Shahn's MASK was made before receipt of your letter and therefore the price was listed as \$140.

Please note that we will expect \$126, net for the sale of this print and that you may use your judgment as to how much you raise it beyond that amount.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



April 11, 1964

Mr. Leon A. Arkus, Associate Director  
Museum of Art, Carnegie Institute  
4400 Forbes Avenue  
Pittsburgh 13, Pennsylvania

Dear Mr. Arkus:

Much as I would like to be of assistance to you, I have no records whatsoever of the whereabouts of paintings by John Kane. The only example with which I am familiar is that at the Museum of Modern Art. I have a vague recollection that someone in Pittsburgh owned a large group of his work and the only name I can think of is David Thompson. This dates back to 1930, but he is the only person I can think of who acquired a large group of Kane's work and was trying to place the paintings with me and with other dealers, I suppose. I may be completely wrong about this association because it seems so very far-fetched at this time in relation to his subsequent activities. However, if I can get any information, I will certainly pass it along, if I feel it will be of service to you.

Best regards.

Sincerely yours,

BCH/tm

for publishing information regarding sales transactions, senders are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 8, 1964

Mrs. Edith Gregor Halpert  
Director  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

At the recent meeting of the Accessions Committee, followed by the meeting of our Executive Committee, a number of accessions have finally passed all the hurdles and may now be said to be ours, for which I am infinitely grateful and relieved.

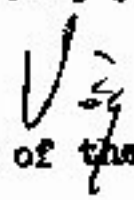
We had a Trustee party a week ago when some of these accessions were honored, including the wonderful John Marin watercolor. It is simply a beautiful piece which arouses everybody's enthusiasm. The more we see it, the more enamored we become, which is a good thing since it is going to be around here for a long time to come.

The Junior League gave us their check yesterday in a little ceremony, and you will receive ours very shortly, both for the Marin watercolor and the various prints for the Uhry Collection. You will also have a letter from Dr. Bryan, the Director of the Atlanta Art Association, in regards to your generous gift of the Sloan lithograph.

I may be in New York shortly and will certainly get in touch with you then. Thank you for your wonderful cooperation in enriching our Collection here. We are moving and stirring and Atlanta knows it.

With best regards,

Sincerely yours,

  
Head of the Museum

GV/mca

Gudmund Vigtel, Head of the Museum

ATLANTA ART ASSOCIATION • 1280 Peachtree Street, N.E. • Atlanta 9, Georgia



*J. H. K.*  
*(Signature)*

April 22, 1964

Goldsmith Brothers  
77 Nassau Street  
New York, New York 10008

Attention: Mr. Nottola

Dear Sir:

Please send us the following items at your earliest possible convenience.

✓ 1 index for 3" metal box #55KL - 109	1.39
✓ 1000 Gum paper slips #79KL - 3E	.54
✓ 1000 " " " 79KL - 1E	.54
✓ 100 ledger sheets #920/10	1.88
✓ 2 indexes for above 1 black #41B	.99
1 red 41B	.99
✓ 100 manila folders, 3-tab #56KL - 350-3	2.44
✓ 1 ink eradiator Pilot #84KL	.29
✓ 1 15" ruler #75KL - 76-15	.32
✓ 3 reams #6 unglazed onion skin #74KL - 196 @ 1.14	3.42
✓ 1 box continental typewriter carbon #76KL - 5325	3.09
✓ 12 label holders #83KL - 51B 1 @ .20	2.40
✓ 3 auditrite columnar pads #1604 @ .54	1.62
✓ 5 pkg. ring book sheets, plain #427P	

*— here are the  
veto*

*here they add 3*

Thank you for your prompt attention.

Sincerely yours,

Tressy Miller,  
Secretary to Mrs. Halpert

*1 pkg. gln lined 8X10*

*per phone 4/23/64*

## THE NEW LINCOLN SCHOOL

JOHN J. FORMANEK  
Director

31 WEST 110th STREET  
NEW YORK, N. Y. 10026

April 19, 1965

Dear Mrs. Halpert,

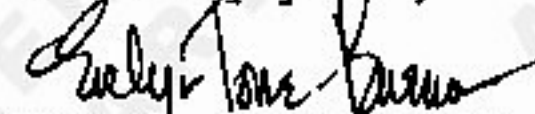
I am writing to ask you to join with the Leo Castelli Gallery, the Bodley Gallery, Poindexter, and others in supporting the scholarship fund of the New Lincoln School - one of the very few independent schools in New York that is truly inter-racial, inter-cultural and inter-economic.

Through these galleries and various friends of the school, we have acquired the work of such artists as: Robert Rauschenberg, Milton Resnick, Robert Natkin, Irwin Touster and Boris Aronson. These will be sold at an Art Auction to be held at the school on May 14th, under the direction of the Parke-Bernet Galleries.

We hope that you will find it possible to help the important role New Lincoln plays as a pilot school for the improvement of education. To preserve this role, a very generous scholarship policy is of vital importance.

Your interest and consideration would be greatly appreciated. I will call you to arrange an appointment at your convenience.

Sincerely yours,



Mrs. T. Torre-Bueno  
Art Auction Committee

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# The Jewish Museum

under the auspices of The Jewish Theological Seminary of America / 1109 Fifth Avenue / New York 28 / New York / Riverside 9-3770

HANS VAN WEEREN-GRIEK, ACTING DIRECTOR

April 21, 1964

Mrs. Edith Halpert  
The Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, New York

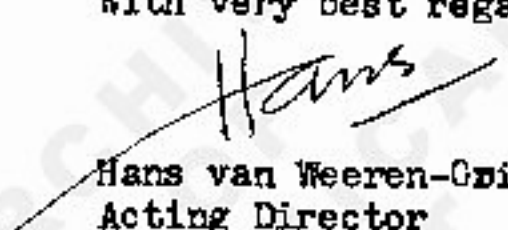
Dear Edith,

Enclosed you will find the blue receipt for the "Head of Moses" by William Zorach which Dr. Kanof has given us, which I signed on the dotted line with a bad ballpoint and a great deal of pleasure. (I think that is called a syllogism.) Seriously, I am really very pleased with the piece, and when installed on the base as suggested by Bill Zorach, and placed in our entrance hall, it will make quite a magnificent addition to our collection.

At the moment we are up to our ears turning the Museum upside down in order to install the Archeology Exhibition which will run during the period of the World's Fair. However, as soon as things have died down, I hope to inveigle you to come and lunch with me and then take a look at things here.

I, too, really enjoyed my visit with you, and, as I have told you, should like to come again soon.

With very best regards,

  
Hans van Weeren-Griek  
Acting Director

HvWG:kms

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the publisher 50 years after the date of sale.

April 10, 1964

Miss Rochelle M. Dubnow  
922 24th Street N. W.  
Washington, D. C.

Dear Miss Dubnow:

As The Downtown Gallery specializes in American art, we have no occasion to refer to tariff and custom laws and therefore can be of no assistance to you.

Unfortunately, Mrs. Halpert was not acquainted with John Quinn nor does her frame of reference date back to 1913. Surely there must be some literature on this subject to which you can refer directly. Sorry.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.



April 8, 1966

Miss Felicia Goffen, Secretary & Director  
National Institute of Arts & Letters  
633 West 180th Street  
New York 24, N.Y.

Dear Miss Goffen:

We are submitting a list of the works of Ben Shahn with the addresses of the owners. You will contact the various people listed below; if you meet with difficulty, please let us hear from you.

- |                           |   |      |                         |                 |  |
|---------------------------|---|------|-------------------------|-----------------|--|
| * 1. Angel With Portative | ✓ | 1958 | Drawing                 | 41x28           | Coll. Mr. Donald A. Felt<br>338 East 68th Street<br>New York, N.Y.   |
| 2. The Blind Botanist     | ✓ | 1961 | "                       | 41x28           | Courtesy The Downtown<br>Gallery   |
| 3. Bicycle Act            | ✓ | 1959 | "                       | 38x22           | Coll. Mrs. Edith Greger<br>Malpert   |
| * 4. "Wasser 1962"        | ✓ | 1962 | Watercolor &<br>Gouache | 30x24           | Coll. Mr. William Foley<br>Manhasset,<br>Long Island,<br>New York also -<br>Mr. William Foley<br>C.E.N.<br>425 Madison Ave.<br>New York 22, N.Y. |
| 17-X 5. The Post          |   | 1960 | Drawing                 | 40 1/2 x 27 1/2 | Coll. Mr. A. Leon Fargenson<br>7 Meadow Place<br>Larchmont,<br>N.Y.  |
| 6. Maxima                 |   | 1963 | Silkscreen Theron       |                 | Courtesy The Downtown Gallery  |
| 7. Gate Gradio            |   | 1960 | " "                     |                 | Courtesy The Downtown Gallery  |
| 8. Lute                   |   | 1960 | Silkscreen Unique       |                 | Courtesy The Downtown Gallery  |

Trust the above will meet with your approval -

Version of Psalm 133 #5  
#363 Gouache Dwg. 1960  
10 1/4 x 13 1/4 750, 900

Sincerely yours

John Marin, Jr.

The silkscreen prints are about the same size as the largest drawing listed above.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DANIEL FEDER, D.D.S.  
152 LASKY DRIVE  
BEVERLY HILLS, CALIFORNIA  
CRESTVIEW 8-7026

April 9, 1964

Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith,

Thank you very much for the beautiful Rattner which we received. I must admit that Ruth was smitten with it immediately, but I had to look and live with it for a little while before it affected me in the same way. We are both enjoying it now.

The arrangements for purchase of the picture are very fair and easy; however, if it is acceptable to you, I would prefer paying it in the following manner:

Enclosed is a check in the amount of \$ 800, to be followed by monthly payments of \$ 125 each. I know this will take the balance beyond the one year, but if I can, I will increase the payments later.

Trusting that this is satisfactory.

Very sincerely,

Dan

Daniel Feder, D.D.S.

DF/vk

*We hope to come East this summer and will  
try to visit with you if you are not away.  
Our warm regards to Jack and Walter when  
you speak to them.*

*Dan.*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# The Downtown Gallery

## Price List

1. FATHER AND SON      Bronze      \$1200.
  2. GIRL COMBING HAIR      Gold Bronze      1500.
  3. MOTHER AND CHILD      Bronze      900.
  4. GIRL WITH DRAPE      Bronze      1100.
  5. \*AFFECTION      Bronze      2000.
  6. RECLINING FIGURE      German Silver      1500.
  7. THE FAMILY      Aluminum Plaque      750.
  8. NIMBUS      Pink Granite (in stone)      2000.
  9. HEAD OF MARATHONIAN      Green Porphyry (in stone)      3500.
- Pl. is not available immediately, as it is out on exhibition, but can be repelled if you are interested. On 16 and 17 bronze castings may be made if so desired and I can check with Zorach to ascertain figures on each of the casts.

Do not hesitate to have several of these sent out to you on approval. The only obligation will be the expenses of packing and shipping to Cleveland. I look forward to hearing from you shortly.

Sincerely yours,

BNH/tm

Sincerely yours,

BNH/tm

P. S. - The additional photographs have just arrived and the price list is now attached.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



General Board of Evangelism  
The Methodist Church



1908 GRAND AVENUE  
NASHVILLE 5, TENN.

April 14, 1964

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

I'm pleased to inform you that we have selected as our New York representative for handling, including pick-up, packing and shipping Mr. Ned Billig, Art Cart, Inc., 315 East 91st Street, New York 28, New York.

If you have additional copies of these two pictures that we are using by Abraham Rattner "Crucifixion" and "Martyr", I am sure we could get them reproduced in some of our publications. Let me thank you for your gracious helpfulness in allowing us to bring these to our audience for the National Convocation of Methodist Youth.

Sincerely yours and His,

*Howard W. Ellis*  
Howard W. Ellis

HNE:a/

Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Telephone  
REGENT 0096 (4 lines)

Warehouse : 74 Brewery Road, Caledonian Road, London, N.7

Overseas Cables & Telegrams  
FAIRBOLTO, LONDON, W.1

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INCORPORATING BOLTON & FAIRHEAD (AMERICA) LTD.

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C. M. BOLTON  
LUCILLE SELBY

SHIPPING AND INSURANCE  
AGENTS

FINE ART AND EXPORT  
PACKERS

KENDAL HOUSE  
203 REGENT STREET  
LONDON, W.1

AND AT 90 BROAD STREET, NEW YORK

Ref. 2495.

16th April, 1964.

The Downtown Gallery,  
32 East 51 Street,  
NEW YORK 22,  
N.Y.,  
U.S.A.


Attention: Tracy Miller.

Dear Sirs,

Further to our letter of the 10th instant, and in reply to yours of the 9th instant. We delivered these paintings to The Leicester Galleries, and they inform us that the painting called "Futility", was packed under the large painting "Lute and Molecules". They also inform us that there are two large studies of a "Mask", and they appear to be both the same. Please could you let us know which of these paintings you require us to put by for return to you. An early reply would be appreciated, as The Leicester Galleries want to display these Works.

Yours faithfully,

BOLTON & FAIRHEAD, LTD.



I. H. FLETCHER.  
Import Dept.

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 16, 1964

Mr. Graham Porter, Vice President  
Commerce Trust Company  
Kansas City, Missouri

Dear Mr. Porter:

I am enclosing our invoice for the Rattner painting, the purchase of which was confirmed by Mr. Willard Cummings.

It was agreed that this painting would be lent to the General Board of Evangelism, The Methodist Church, Nashville, Tennessee for a special exhibition organized by Reverend Ellis of that organization to be held at Purdue University this coming summer.

We are making arrangements to ship the CRUCIFIXION to you early next week and will advise Reverend Ellis to communicate with you directly about the shipping arrangements. I trust this is satisfactory.

Sincerely yours,

BCH/tm





1889-1964  
75TH ANNIVERSARY

THE UNIVERSITY OF NEW MEXICO | ALBUQUERQUE

UNIVERSITY ART GALLERY

April 15, 1964

Mrs. Edith Halpert  
THE DOWNTOWN GALLERY  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

Attached you will find, for your records, a slide of Ben Shahn's drawing INTERPRETIVE DANCE from the L. M. Asher Family Collection.

In September we are holding a small purchase exhibition of approximately 25 works. From this will be purchased \$3000-\$4000 worth of paintings which will eventually be given to the University. We feel that it would be appropriate if a fine example of Marin's New Mexico work were included in this show. Could you arrange a loan for this purpose?

Thank you very much.

Very truly yours,

Van Deren Coke  
Director

VDC/ffh

*Sent to Jm  
for photos*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr

April 11, 1964

Mr. George Young  
Kissel and Young Inc.  
502 South Garfield Avenue  
Alhambra, California

Dear Mr. Young:

Because of the World's Fair, our photographer has delayed delivering prints to us, but as soon as they arrive, I will send you a small group within the budget you listed in your recent letter. Please be patient.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



ADDISON GALLERY OF AMERICAN ART  
PHILLIPS ACADEMY — ANDOVER, MASSACHUSETTS

April 24, 1964

Dear Edith:

Hold your hat. I might have a chance to look in on you this coming week. I would particularly like to look at the Golden Eagle. I shall be coming up from Princeton late Wednesday, the 29th, and will plan to drop in sometime during the afternoon.

Best,

*Manning*  
*Bar*  
Bartlett H. Hayes, Jr.  
Director

Mrs. Edith G. Halpert  
Director, The Downtown Gallery  
32 East 51st Street  
New York 22, New York

bhh/t

for to publishing information regarding sales transactions.  
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can both artist and purchaser involved. If it cannot be  
subject after a reasonable search whether an artist or  
reducer is living, it can be assumed that the information  
by be published 60 years after the date of sale.

April 11, 1964

Miss Martha Utterback, Curator of Art  
Witte Memorial Museum  
3501 Broadway, Brackenridge Park  
San Antonio 9, Texas

Dear Miss Utterback:

Indeed, we would be very glad to cooperate with you and you may be assured of an exhibition of paintings by John Marin during the month of October.

Are you planning to be in New York to make a personal selection, which we always consider preferable since you are in a better position to judge what would be most desirable for your area. On the other hand, if you do not plan to be here before the end of June when we close for the two summer months - or early in September when we reopen - please let me know how many paintings you have in mind for this occasion. As you probably know, paintings by Marin are relatively small - certainly in comparison with the work of the young generation - and can judge in relation to your space. Please let me know and I can make plans which will fit in with yours.

I look forward to hearing from you shortly.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





STATE OF NEW YORK  
EXECUTIVE CHAMBER  
ALBANY

ROBERT L. MC MANUS

PRESS SECRETARY TO THE GOVERNOR

April 23, 1964

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mr. Eastman:

Governor Rockefeller has approved the following message for your use in the catalogue for the FOUR CENTURIES OF AMERICAN MASTERPIECES to be shown at the World's Fair:

"Art is an integral part of our heritage. American art embodies the full scope of a culture that is based on rich and varied human resources. Each of us finds in it something of the meaning of our country.

"The paintings in this exhibition vividly reflect our culture as well as our aspirations."

I hope that these remarks meet with your requirements.

Sincerely,

*Robert L. McManus*

Mr. John Eastman, Jr., Chairman  
Skowhegan School of Painting and Sculpture  
36 East 68th Street  
New York, New York 10021

April 17, 1964

Mr. Jack Eastman, Director  
Showegan School of Painting and Sculpture  
35 East 68th Street  
New York, New York 10021

Dear Mr. Eastman:

Mrs. Halpert has asked me to tell you that we do not have color plates of the Stuart Davis **POUGHKEEP** or the Arthur Dove **DAVE**.

However, the Davis was reproduced in color in **TIME Magazine** on December 15, 1958 and in **ART OF OUR TIME** by Alexander Eliot, 1959. The Dove was reproduced in color in **The Washington Post and Times Herald** on September 8, 1961.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



# SAN FRANCISCO

MALLISTER STREET AT VAN NESS AVENUE • SAN FRANCISCO 2, CALIFORNIA • HEMLOCK 1-2040

## MUSEUM OF ART

April 20, 1964

Mrs. Edith Halpert  
Downtown Gallery  
31 East 51st Street  
New York, New York

Dear Edith:

You will remember that I talked with you about the exhibition concerned with the human figure which is a joint effort on the part of the three museums in San Francisco.

As our plans have shaped up, this will be one of the most important ventures ever undertaken here. I have found the other museums most interested and cooperative and I am very pleased with the loans secured. Our assignment, as you will remember, is to trace the development of art primarily concerned with the figure from 1900 to the present day. We are obtaining very important works and I think both the show and the catalog will be impressive.

In most instances I have been able to secure the works I wanted by the artists in your group from other sources. I am still convinced, however, that an early work by Max Weber should be included, and it seems to me that the painting you have called Tapestry 1913 is the best for our purposes. I hope very much that you will be able to lend us this painting.

The dates of the exhibition are November 10, 1964 through January 3, 1965. We shall, of course, be responsible for costs of packing, shipping and insurance. In the interests of time and the hope of a favorable decision, I am enclosing our loan form. I will appreciate hearing from you at your earliest convenience.

Yours sincerely,

*George D. Culler*  
George D. Culler  
Director

GDC:tp

Encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

*appn*

April 18, 1964

Mrs. Herman Spertus  
70 Glade Road  
Glencoe, Illinois

Dear Mrs. Spertus:

I am sorry that our previous appraisal, dated March 31,  
the \$6000. figure referred to MOSES.

As we had no record of PRAIRIE LANDSCAPE and I still  
have no date on this printing, it is a little difficult  
to give you the information. I can just guess at it and  
am doing so. I can give you an approximate figure of  
\$5000. (size 40x30" as opposed to MOSES, which is 36x48")

I trust that this takes care of the matter for you. My  
best regards to you and Mr. Spertus.

Sincerely yours,

BGH/tm

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



13 April 1964

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

We are in the process of a periodic valuation of works of art in the Walker Art Center permanent collection. We would appreciate your estimate of the current market value, for our private use, of three works purchased from your gallery. The enclosed two photographs are for your files.

Ben Shahn  
ITALIAN LANDSCAPE, 1943-44  
tempera on paper, 27½ x 36"  
purchased Sept. 1944

1/1951 - 360.-

John Marin  
ROCKS, SEA AND BOAT, SMALL POINT, ME., 1932  
watercolor/paper, 20 3/16" x 25½"  
purchased August 1947

6/47  
~~1947~~  
3000 w/D.

Karl Zerbe  
THREE MASKS  
gouache, 18" x 23½"  
purchased Feb. 1951

10/44

I will look forward to hearing from you, at your early convenience.

Sincerely yours,

*Linda Merritt*

Linda Merritt  
Registrar

Enclosures (2)

ing information regarding sales transactions, responsible for obtaining written permission and purchaser involved. If it cannot be a reasonable search whether an artist or not, it can be assumed that this information and 60 years after the date of sale.

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

6 April 1964

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.


Dear Edith:

I find I still have your letter of 29 February on my desk and realize I have been holding it in case that missing "sketch made from that tiny color photo, together with the dimensions and short history of the artist" should have turned up in a subsequent mailing. I have been reminded of your proposed gift recently when I learned that a local collector told me of irreparable damage sustained by a bas relief he had shipped from the mainland. In view of this unhappy occurrence, and recognizing the fragility of your fresco, I now believe it would be best not to attempt to bring it all that distance. You have my deep appreciation, nevertheless, for your generous thought.

As to the drawing for Santa Barbara, you were good to let me express a preference but, as I said then, the decision is happily yours and Tom Leavitt's. For me it's the thought behind it that counts so much, and ditto for the tender expression, duly engraved in my memory, of the closing sentence of your leap year letter.

Much aloha from all five Fosters,

As ever,

  
James W. Foster, Jr.  
Director

JWF:lh



## PAUL HAMLYN *Publishers*

WESTBOOK HOUSE 533 FULHAM ROAD LONDON SW6

Telephone FULHAM 8481

Ph/LM;10/FQ

Telegrams PLEASBOOKE LONDON SW6

20th April, 1964.

Stuart Davis, Esq.,  
c/o Downtown Gallery,  
32, E. 51st Street,  
New York,  
N.Y.  
United States of America.

Dear Mr. Davis,

We are currently compiling a series entitled "Landmarks of the World's Art" for which I am collecting the illustrations for the field covering Modern Developments which is being written for us by Mr. Norbert Lynton.

He would very much like to see one of your paintings reproduced in the colour section of this publication, the painting concerned is:-

LUCKY STRIKE 1921. (New York Museum of Modern Art)

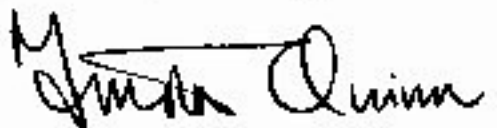
We would therefore be extremely grateful if you would give us your permission to continue with our plans to reproduce this painting.

I am not certain yet whether all colour transparencies for this series are to be commissioned from our own photographer or whether we shall make use of existing material. I would be very interested to know whether you can recommend any existing transparency of this painting.

Please let me know of any queries you may have concerning this project.

Thanking you in anticipation of your kind assistance I look forward to receiving your reply in the near future.

Yours sincerely,



Finola Quinn  
Illustrations Section

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Gallery  
of the  
CENTER  
FOR  
ART  
CENTER

U. S. World's Fair 1964-65

FOUR CENTURIES OF AMERICAN MASTERPIECES

Exhibition Arranged By  
SKOWHEGAN SCHOOL OF  
PAINTING AND SCULPTURE

Please Address Reply to:  
Skowhegan School  
36 East 68th St.  
New York, NY 10021

Campo & Roberts, Inc.  
World's Fair Office  
P.O. Box 1964  
Flushing 52, New York

ATTN: Mr. Conrad J. Knoblauch

Gentlemen:

As per our telephone conversation on April 15, 1964, you agreed  
to cover for all risks, as set forth in the letter from Mr. J. William  
Campo to me of April 9, 1964, the painting Dawn #2

by Arthur Dove


loaned by The Collection of Edith Gregor Halpert

The amount the painting is to be insured for is \$ 9,000.

Enclosed for your records is the pink copy of the Loan Agreement form.

Please confirm by return mail that you have covered this painting with the  
required insurance.

Sincerely,

  
John G. Hartman, Jr.  
Director



AF A

April 21, 1964

Mr. G. E. Caumont  
46 Christopher Street  
Montclair, New Jersey

Dear Mr. Caumont:

As I have always been so pleased with the work that you did for us, I am hoping that we can entice you to attend to numerous repairs on objects which have been returned from exhibition during the past four or five months. Many of these are slightly - and some badly - damaged. Because of the quantity, it occurred to me that you might consider making a special trip to New York to examine these objects and have them taken to Montclair. There will be no hurry in completing the repairs, but it is imperative that we have your estimate very, very shortly for the insurance adjusters. Thereafter you can take a month or two or whatever is convenient for you as we are not planning to show any of our Folk Art until next fall.

I am enclosing a self-addressed envelope in the hope that you will answer promptly - and in the affirmative. Many thanks.

Sincerely yours,

EGH/ta

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



for to publishing information regarding sales from other researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or researcher is living, it can be assumed that the information by the published 60 years after the date of sale.

1. The first part of the document is a letter from the President of the United States to the Congress, dated January 3, 1862. It is a very long letter, and it contains a great deal of information about the state of the country at that time. It is a very important document, and it is one of the most interesting documents in the collection.

Mrs. George J. Jones  
 1125 North 1st Street  
 St. Paul, Minn.

1. 1950年10月1日，中华人民共和国成立，标志着中国历史进入了一个新的纪元。这一天，中国人民在经历了长期的苦难和斗争后，终于迎来了国家的统一和民族的解放。

In my opinion, as far as the graphic media, we have an excellent combination of advantages, the majority in fact. The prices depend, of course, on the material and the size, ranging from \$250. for a drawing in the approximate dimensions of 7x9" to \$3000. for the largest examples, approximately 30x40". If you will place us some idea of your budget for drawings, I will send you several photographs in that range. I look forward to hearing from you.

பெரியபுத்தூர் அருங்கோயில்,

2012年12月12日

APR 25 1963

The Downtown Gallery

I regard to above letter, our budget for dressing is approximately \$100.00 per month. I feel a shift to the \$500.00 range would be better.

12/24/2017

Gen. 3. 10



**POLIER, ZINSSER & TULIN**

ATTORNEYS AND COUNSELLORS AT LAW

60 EAST 42ND STREET

NEW YORK 17, N.Y.

SHAD POLIER  
BARBARA L. ZINSSER  
STEPHEN WISE TULIN

MURRAY HILL 7-3577  
CABLE: POLMIDARM NEW YORK

April 22, 1964

Mr. Louis Marion, President  
Parke-Bernet Galleries Inc.  
980 Madison Avenue  
New York 21, New York

Dear Mr. Marion:

We represent Mr. Shad Polier and Judge Milliard L. Midonick, Executors of the Estate of Milburn McCarty, deceased.

Certain works of art belonging to the estate require appraisal for federal estate tax purposes as of April 24, 1964, that being the first anniversary of the death of Milburn McCarty. A list of these works of art is attached hereto. All of these works can be viewed at your convenience at the offices of Burke & Corbin Associates, Inc., on the 13th floor of the Pan-Am Building, and I am sending a copy of this letter to Mr. Corbin so that he will be expecting your call for an appointment to see him. Mr. Corbin's telephone number is ME 7-7777.

We are also engaged in negotiations with the Beilin Gallery of 655 Madison Avenue for the sale of all of these items to them. We trust we can have your advice as to whether it is to the best interest of this estate financially to sell these pictures or to auction them through your gallery with an upset price.

We turn to you in this situation at the suggestion of Judge Midonick's friend, Miss Edith Gregor Halpert, and also because of the close relationship between Mr. Robert Samuels and yourself.

Sincerely yours,

STEPHEN WISE TULIN

SWE/g

cc: Hon. Millard L. Midonick  
Mr. Frank G. Corbin  
Miss Edith Gregor Halpert

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April 7, 1964

Mrs. Ben Heller  
Museum of Modern Art  
11 West 53rd Street  
New York, N. Y.

Dear Mrs. Heller:

I am enclosing biographical notes on Bernard  
Karfot, Charles Sheeler and William Zorach.  
These were recently requested by you.

Sincerely yours,

(Mrs.) Nathaly G. Baum



WMS  
↓  
April 21, 1964

Mrs. Richard Roelofs  
115 East 67th Street  
New York, New York 10021

Dear Mrs. Roelofs:

We are preparing to announce our special exhibition comprising a few paintings owned by the artists or the estates and the larger proportion we were obliged to borrow in order to make the exhibition truly exciting. The theme is NEW YORK and, because there is such a fascinating variation in treatment and choice of specific subject within the theme, the show presents a report of individuality quite rare in current exhibitions.

Thus I am writing in the hope that you will find time to pay us a visit very shortly, as it is always a great pleasure to see you.

Sincerely yours,

BOH/tm

April 17, 1964

Dr. Irving Levitt  
24535 North Carolina Drive  
Southfield, Michigan 48076

Dear Irvt

Thank you for the check. From now on, I'm eating good.

I'm delighted that you will be coming on to New York on the 22nd and will get in touch with you at the Barbizon unless you call me first, so that I can have the pleasure of having Shirley and you for dinner Friday or Saturday. But of course, I expect to see you at the Gallery before, so that we can make a specific date. Unfortunately, I'm tied up on Wednesday evening and my cook is off on Thursday. In any event, I look forward to your visit. Meanwhile, my very best regards.

Sincerely yours,

EGH/tm



St. Louis

Maine

From Deer Isle, Maine

21/15

1921

Watercolor \$4000

5000

~~Tree and Sea, Maine 30/3~~

~~Watercolor 1932~~

~~5000~~

~~The Backshires 25/12~~

~~1925 Watercolor~~

~~\$1000~~

West Shore Ferry Boat 36/13A

Hudson River 1936

10,000

Taos Canyon #2

30/16

6000

Pl Shup on approval  
less 10% To

ret at a museum  
me sent

April 11, 1964

Mr. Keith H. Baker  
Baker Paper Company  
36 Broad Street  
Oshkosh, Wisconsin

Dear Mr. Baker:

Thank you for your letter and the check.

The drawings referred to will not be available for sale as Ben Shahn presented the entire group to his wife. Incidentally, they were very small drawings, not much larger than the reproductions which you may have seen in the book.

Sincerely yours,

BOH/tm



2 PETER COOPER ROAD  
NEW YORK 10, N. Y.  
BP 7-7410

April 21, 1964

Dear Mrs. Halpert:

The writer has been a friend of Henry McBride, former Art Critic of the NEW YORK SUN, for many years and since his death has assembled many of his personal papers including the articles written for the SUN, for the DIAL, and for ART NEWS. It is my hope to have this work published in several volumes and Yale University Press has been selected for this work.

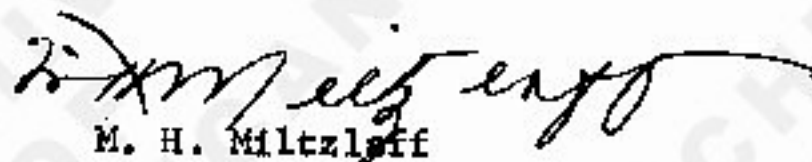
I have just returned from New Haven and have agreement in principle from Yale University Press that this work should be undertaken. However, the final decision rests with the Publications Committee. I understand that there is no member at present on this Committee who fully understands the value of Henry McBride's writings, both past and future.

Ned McClellan of Yale University Press has been very kind and most helpful and he has suggested to obtain endorsement of this work by people known in the art world.

Since you knew Henry McBride so well I am sure you will wish to endorse this endeavor. If you care to write to Yale University Press I should be deeply grateful. Please address:

E. D. McClellan, Esq.  
Yale University Press  
149 York Street  
New Haven, Conn.

Sincerely,

  
M. H. Miltzloff

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by the publisher 60 years after the date of sale.

April 21, 1964

Miss Linda Merritt, Registrar  
Walker Art Center  
1710 Lyndale Avenue South  
Minneapolis 3, Minnesota

Dear Miss Merritt:

In reply to your letter, I am listing below the current insurance valuations of the paintings on which you requested this information.

Ben Shahn	ITALIAN LANDSCAPE	\$3500.
John Marin	ROCKS, SEA AND BOAT	3500.
Karl Zarbo	THREE MASKS	550.

Sincerely yours,

EGH/tm



April 22, 1964

Alfred A. Knopf Inc.  
33 West 60th Street  
New York, New York 10023

Gentlemen:

We would like to order one copy of ART AND ANARCHY by  
Edgar Wind.

Please send to the above address with a bill, less our  
usual Book Sales Department discount.

Thank you for your attention.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

April 17, 1964

Mr. George Montgomery, Director  
Museum of Early American Folk Arts  
49 West 53rd Street  
New York, New York 10019

Dear George:

I tried to reach you by phone two or three times, but was not successful. However, I am becoming quite upset about the two damaged items referred to in my letter of April 9th and the missing CIRCUS GROUP. I know you have no one to help you, but I certainly would appreciate your giving this important matter your immediate attention, as records will indicate the original consignment was made on November 28th and the objects were not returned until April 9th and I wrote promptly about the damages and the missing item.

Please.

Sincerely yours,

ESH/tm

P. S. - You also promised to send me the number of the fractur book page "Bird and Tulip" - the small one in the case.



April 17, 1964

Mr. Paul Moesanyi, Director  
The New School Art Center  
60 West 12th Street  
New York, New York 10011

Dear Mr. Moesanyi:

I am sorry that your first letter did not reach us and am  
therefore sending you as promptly as I can the information  
you requested.

In referring to our records, I find that the Abraham Rattner  
painting STORM COMPOSITION #1 was purchased by The New School  
on 3/60 for \$2520.

Based on the current prices for paintings of the same dimen-  
sions and of equal quality, the insurance valuation should be  
a minimum of \$3750.

Indeed, your exhibition, "The American Conscience", was a  
great public success. Because of the impossible hours I have  
to carry on with my work, I could not get to the show, but I  
am sufficiently familiar with many of the paintings exhibited  
to realize why it was received with such enthusiasm. My niece,  
who lives in Washington, sent me the full-page article she  
clipped for me from her local papers and I must say that it  
was not only an unusually large spread with reproductions, but  
was most impressive in content. Please accept my congratulations  
on this important exhibition, and also the symposium, which was  
reported to me by a great many visitors.

Sincerely yours,

EGH/ta

April 21, 1964

Mr. Richard Grossman  
Grossman Publishers Inc.  
125A East 19th Street  
New York, New York 10003

Dear Mr. Grossman:

We have just sent a sizable exhibition of paintings, drawings and silkscreens by Ben Shahn to The Leicester Galleries at 4 Audley Square in London, where the one-man exhibition will be held during the month of May.

I would suggest that you apprise them of your publications on this artist and make arrangements with them directly. I am quite certain that they will place a good many of the books for you.

Incidentally, I would also like to know all the titles and, because we have supplied considerable material for these publications in the way of photographs, biographical data and so on, we would like to have one copy of each in our display case for the many visitors to note.

Sincerely yours,

BOH/tm

*Duplicate letter to  
Boggs Bros Inc  
55 Fifth Ave*

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



Ben Shahn

Africa

1956

Tempera

30x53

Coll. Richmond Museum

Photo Neg. Baker 21-906

April 8, 1964

Mrs. Nancy F. Carter  
2200 Iris Avenue  
Boulder, Colorado

Dear Mrs. Carter:

Thank you for your letter.

Much as we would like to be of assistance to you, we have no knowledge of any recent prints of Georgia O'Keeffe.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert



General Board of Evangelism  
The Methodist Church



1908 GRAND AVENUE  
NASHVILLE 5, TENN.

April 22, 1964

Miss Edith G. Halpert  
The Downtown Gallery  
32 East 52nd Street  
New York 22, New York

Dear Miss Halpert:

I wish to acknowledge your letter of April 16 regarding the photographs of Abraham Rattner paintings "Martyr" and "Crucifixion."

I am, of course, glad to know that the William Rockhill Nelson Gallery of Art is acquiring the Rattner "Crucifixion." I'm concerned, however, that you evidently have not communicated to Mr. Graham Porter our agreement that in the event any one of these paintings would be sold that you would communicate to the purchaser our agreement to exhibit the painting at the National Convocation of Methodist Youth Art Exhibit, and would possibly make this one of the conditions of sale.

Of course I hope you realize that I would in no way want to jeopardize the sale of such a valuable piece of work subject to our exhibiting it for one week showing. However, I hope that you will support my letter to Mr. Graham by communicating to him our agreement in expressing the hope that the picture will be made available to us. We see this particular work of art as the key to our entire showing, and plan to build the entire section on The Crucifixion around this one piece.

In addition it is our hope to give a great deal of publicity through the channels that are open to us to these works of art and make them available, with credits of course, to our youth publications and other means of publicity. We could use some additional photographs - as many as half dozen of each one I would think. I hope that you realize how deeply we appreciate the spirit of your gallery in giving us such unqualified help and support in what we are trying to do. We feel so fortunate to have the privilege of bringing the work of your gallery to the attention of the larger audience.

Since our work is to be exhibited in a library lounge, we estimate that all the summer students in Purdue, numbering as many as seventeen thousand, together with our five thousand delegates, will see the pictures during

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April 18, 1964

Mr. Gustave von Groschwitz, Director  
Museum of Art, Carnegie Institute  
Pittsburgh, Pennsylvania 15213

Dear Mr. von Groschwitz:

I have just discovered that the form sent to us for the Tseng Yu-Ho painting, ROCK AMONG ROCKS, had not been mailed to Carnegie Institute. The painting was sold some time ago to Mrs. Sydney Stein Jr., who resides at 1192 Westmoor Road, Winnetka, Illinois and she was advised at the time that the painting had been invited for your 1964 International Exhibition. I am sure that, if your office will communicate with her, she will agree to make the loan. On the other hand, if you would prefer another example by Tseng Yu-Ho, which we have available, I will be very glad to make the substitution and am sending several photographs under separate cover, so that you may make your decision as to whether you want your original choice or would prefer an example by the artist. If the latter, won't you please let me know and send the form for us to fill in.

Also, as I advised you previously, the Stuart Davis which you had selected was acquired by Mr. Power when it was exhibited at The Tate Gallery. I wrote about this previously and suggested that, since you were selecting works of art in London, you might wish to borrow the painting from the current owner. On the other hand, Stuart Davis has just completed a very exciting new painting and as soon as a photograph is available (probably within a week or ten days) I will send it to you for your decision. Obviously, there is sufficient time as the forms indicate a deadline of June 5, 1964.

May I hear from you? I hope, of course, that you will be in New York before then and can see both originals - that by Tseng Yu-Ho and the painting by Davis. I look forward to your visit.

Sincerely yours,

RDE/tm

P.S. Biographical notes on both artists are enclosed.



April 11, 1964

Miss Betty Chamberlain  
Art Information Center  
307 East 37th Street  
New York, New York 10016

Dear Betty:

I have just come across some correspondence - or rather notes - in relation to an artist from Detroit by the name of Nicholas Snow, who tried to reach you, but was advised that you could not see him until after April 9th.

Judge Widonick, who organized the Art Dealers Association and was responsible for changing the proposed law announced by the Bureau of Internal Revenue in relation to gift allowance on works of art presented to museums, is a close friend of this artist and asked me to see what I could do about placing him in a New York gallery. Naturally, I referred him to you and am therefore writing in the hope that you will advise this artist if and when he sends you photographs and color slides, as I suggested in lieu of his making another trip to New York. I shall be most grateful to you.

I'm still waiting to hear about your tax-exempt status, as the treasurer of my small foundation has inquired again regarding the gift voted by my trustees for your organization.

Incidentally, could you send me a copy of your final press release in connection with the Museum of Early American Folk Arts exhibition of my collection.

My best regards.

Sincerely yours,

BOH/tm

## THE WADDINGTON GALLERIES

WADDINGTON GALLERIES LTD - Victor Waddington, Leslie Waddington, Mabel Waddington

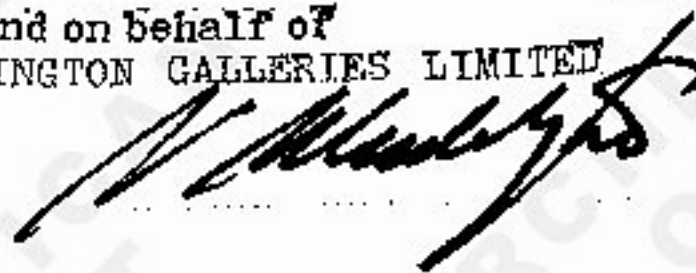
2 CORK STREET, LONDON W1 Telephone REGent 1719

I, Victor Waddington do hereby declare that I am the shipper  
of certain works of art, viz twenty nine watercolours and  
ten paintings by John Marin covered by the annexed invoices  
dated 21st March, 1964; and that the said watercolours and  
paintings are originals.

This declaration is being signed by me as shipper as the  
artist is deceased.

London 21st March, 1964.

For and on behalf of  
WADDINGTON GALLERIES LIMITED





April 10, 1964

Reiner Inc.  
202 East 53rd Street  
New York, New York 10022

Gentlemen:

Mrs. Halpert has asked me to remind ~~that~~ that she has written you previously about this bill. On one occasion, you telephoned to ask for a copy of the letter as you had misplaced it. This copy was immediately sent to you. Won't you please refer to this letter before continuing to send further statements.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be ascertained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 16, 1964

Mrs. Joan Ankran  
Ankran Gallery  
930 North La Cienega  
Los Angeles, California

Dear Joani

I was so delighted to receive word from the shipping company that there are some Brodersons en route. This indicates that he is working and obviously a good healthy boy again. I don't want to bother you in checking up on Morris, but you know I love him dearly and would like to know from time to time how he is doing.

I received a slightly hysterical call from Mrs. Allen asking me to send a group of Rattners to you. After quite a lengthy conversation, I convinced her that you have other artists in the gallery whom you want to show and that you are not equipped like the Marlborough Gallery. With the few paintings you will borrow from her directly, I thought one would be sufficient and am arranging to have it shipped to you tomorrow. A consignment invoice is enclosed.

When are you planning to come east? I miss you. My love to you all.

As ever,

EOH/tm



Mrs. Milton Lowenthal

1150 Park Avenue, New York 28, N. Y.

April 11, '64

Dear Edith,

Mickey said he had spoken to  
you about the valuation of one  
of our Rattens. It is the  
"Transcendence" 1943 Oil 30x40,  
and a beauty it is. A while ago  
you appraised it at \$4500, but,  
with changing events, really think  
you might see fit to reconsider.  
Do appreciate your kindness. Love,  
(Incidentally, gift is dated December 1963) Edith



April 10, 1964

Dr. L. J. F. Wijnbeek, Director  
Haags Gemeentemuseum  
Stadhouderslaan 41, Postbus 72  
The Hague, Holland

Dear Dr. Wijnbeek:

Thank you for your letter.

We would be very happy to cooperate with you in your most interesting project, but unfortunately the Ben Shahn painting entitled EPOCH was sold by us a good many years ago to The Philadelphia Museum of Art. If you wish, I will be very glad to communicate with Mr. Henri Marceau, the Director, or you may find it more satisfactory to communicate with him and I can send on the exhibition form which you enclosed with your letter. Please let me know.

Also, it occurred to me that some of the artists on our roster might fit into one of the three categories and am therefore sending, under separate cover, a small group of photographs for your consideration. Also, if the Museum has some other plans for EPOCH, we can suggest a substitution as we have complete records of Shahn's work.

I am also sending an additional catalogue of a retrospective exhibition of Arthur Dove's work, held at the Worcester Museum under the direction of Daniel Gatten Rich - to supplement the two catalogues Dr. Beeren took with him during his visit at the Gallery, which I enjoyed tremendously. I certainly look forward to a specific date for the Dove exhibition, which should be a revelation to a European public and which, of course, would greatly enhance the artist's reputation internationally when held at the Haags Gemeentemuseum.

In closing, I want to tell you how much I enjoyed Dr. Beeren's visit - and if you still recall the delightful evening we had at the "Establishment". It was a great pleasure to be with you for dinner and subsequently.

My very best regards.

Sincerely yours,

RGN/tm



April 9, 1964

Mr. George Montgomery, Director  
Museum of Early American Folk Arts  
49 West 53rd Street  
New York, New York 10019

Dear George:

This is an acknowledgment of 5 objects returned from the previous consignment, dated November 28, 1963. One is still missing. I am referring to the circus group, #1497 which, as you recall included animals and circus performers under a glass dome.

In addition to my problems, I find that in each dancing toy, a section of the hat has been newly broken off. Can you find the missing parts?

Next, while you were kind enough to return from the new consignment the painting on glass #776 and two weathervanes - ANGEL AND LIRE and STYLIZED ROOSTER - the rooster I referred to was the silhouette in metal, which was standing on the lower base of the window. Also, the watercolor of the WATER-NELOE by E. L. Ryan was not included in the return. Please check into these and call me soon.

Sincerely yours,

EOH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.



April 14, 1964

Mr. Thomas T. Jones, Director  
Des Moines Art Center  
Greenwood Park  
Des Moines 12, Iowa

Dear Tom:

No doubt by this time you will have received a copy of my latest letter regarding the Folk Art which has just been returned to us by the Addison Gallery. For someone who (according to previous reports) was known as a cheerful dame, I have become a real sob-sister in the past two years and I'm about to call on CORE to protect the little woman from all her woes. It is really astonishing what has happened to real art in the "non-art" period. The psychological effect of the drivel which appears in many of our current publications about the "non" angle is most effective in encouraging museum personnel more so than professional packers in aiding and abetting the destruction of everything categorized as art. As a veteran of 38 years - and I don't mean my age - in the art business, all this is very new to me as we have sent out thousands of paintings and sculptures to hundreds of exhibitions during these many years and it is only in the very recent past that we have experienced this horrible destruction.

Will you kindly permit me to send a copy of your letter dated April 9th regarding the GOLDEN EAGLE - to Bart Hayes. I know you handled all the material with care and affection, but somewhere in between on the unpacking, repacking, unpacking and delivery, so many things have happened not only to the EAGLE but to a good many other items that I am about ready to switch from an art gallery to haberdashery. Jimmy Ernst, Stamos and Noguchi are ready to paint neckties for me as proposed at a party a few months ago when I was advised that the latest rumor was that not only have I sold my building (I have) but I'm going out of business and it seemed very logical to find a field where the items are practically indestructible, easy to handle and unexhibitable. Ernst will do the polka dots, Stamos the squares, Noguchi the stripes. Would you like to join me in this venture?

When are you coming to New York? I would love to see you. Best regards.

Sincerely yours,

BGH/tm



J. DEWEY BISGARD, M. D.  
225 DODDYS BUILDING  
FARNAM AT 24TH STREET  
OMAHA 31, NEBRASKA

April 13, 1964

Miss Edith Halpert  
Downtown Galleries  
32 E. 51st St.  
New York, New York

Dear Miss Halpert:

It was nice to see you a few weeks ago and I did not get back because Mr. Kingman did not come to New York as planned.

I asked Mr. Ahlborn to look in on you and I am glad you made his acquaintance and that he liked Broderson's work well enough to buy one for his collection.

I gave a report to Mr. Kingman of the things I had seen in New York and I hope we will be able to make a few purchases. It is always a pleasure to see you.

Sincerely yours,

*J. Dewey Bisgard*  
J. Dewey Bisgard, M. D.

JDB/jf

for publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

# THE PENNSYLVANIA STATE UNIVERSITY

269 CHAMBERS BUILDING  
UNIVERSITY PARK, PENNSYLVANIA, 16802

College of Education  
Department of Art Education

April 16, 1964

Area Code 814  
865-6579

Mr. John Marin, Jr.  
Downtown Gallery  
32 E. 51 Street  
New York, N. Y.

Dear Mr. Marin:

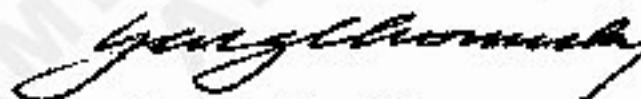
Several weeks ago I enjoyed the pleasure of discussing with you a problem related to the preparation of a forthcoming watercolor book.

One of the matters of close concern to you was the particular examples under my consideration in representing the early, middle, and late periods of your father's expression. Samples to which I have access at the moment are The Cove, 1917, Ramapo Mountains #5, 1950, and Lower Manhattan. Actually, stylistic differences are of importance to me, and differences delineated by periods is an arbitrary guide. Is it still your wish to exercise a prerogative?

Also of continued interest to me is the assurance of obtaining from you photographs significant of watercolor treatments elected by Shahn, Demuth, Sheeler, and Kuniyoshi. Of historical importance, they also represent in my thinking approaches of distinct individuality. I was delighted at your offer to recommend a selection governed by your judgment, and particularly because of your range of knowledge coming of your close affiliation. Too, in this respect, I feel you may direct attention to works which have not been reproduced, at least not to the point of over-association which causes a single work to become synonymous with any given painter.

I hope I am not imposing upon you unduly, but my confidence in your perceptions is most high. May I hear from you shortly.

Sincerely yours,



Yar G. Chomicky  
Associate Professor  
Department of Art Education

YGC/sh

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# SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE

## Paintings Which Will Be In The Exhibition

### "FOUR CENTURIES OF AMERICAN MASTERPIECES"

ARTIST	PAINTING	LOANED BY
<u>17TH CENTURY</u> None	Henry Gibbs	Mrs. David Giltinan
<u>18TH CENTURY</u> John Singleton Coploy John Earl Robert Peake Charles W. Peale Gilbert Stuart	Portrait of Nathaniel Hurd Mrs. Talmadge Portrait of Richard Saltonstall Portrait of His Son James Gen. Matthew Clarkson	Cleveland Museum of Art Litchfield Hist. Soc. Peabody Museum Amherst College Metropolitan Museum
<u>19TH CENTURY</u> Washington Allston George C. Bingham John Blakelock Mary Cassatt George Catlin Thomas Cole Thomas Eakins Martin Heade Samuel Hicks Winslow Homer George Inness Eastman Johnson John Hugh Lane William S. Mount Laphelle Peale John F. Peto John Quidor Albert Ryder John Singer Sargent	Rising of a Thunderstorm at Sea Daniel Boone Escorting A Band.. Moonlight Landscape Opera Box Indian Boy Sunny Morning on Hudson Swimming Hole Approaching Storm Peaceable Kingdom Wreck Coming Storm In the Fields Ship Wrecked on A Lee Shore Bargaining for a Horse Dish of Blackberries Poor Man's Store The Embarkation from Comminipaw Story of the Cross Portrait of Mrs. Dyer	Boston Museum of Art Washington Univ. Coll. Mrs. Jacob M. Kaplan Boston Museum of Art Wm. Rockhill Nelson Gal. Boston Museum of Art Pt. Worth Art Assoc. Boston Museum of Art N.Y. State Hist. Assn. Carnegie Inst. Mus. Art Addison Gallery Detroit Instit. of Art John Wilmerding, Jr. N.Y. Historical Soc. Mr. & Mrs. L. Fleischman Boston Museum of Art Detroit Instit. of Art Alastair B. Martin Art Instit. of Chicago
<u>20TH CENTURY</u> Stuart Davis Willem deKooning Martin Dickinson Arthur Dove Archile Gorky Harnden Hartley Edward Hopper Franz Kline Jack Levine John Marin Jackson Pollock Maurice Prendergast Ben Shahn John Sloan Mark Tobey Andrew Wyeth	Pochade September Morn Ruins at Daphne Dawn #2 Child's Companion Fisherman's Last Supper Room in New York Suspended Witches' Sabbath Pertaining to Deer Isle Arabesque Lowtide - Beachmont Blind Accordion Player Six O'Clock Rush Drift of Summer Distant Thunder	Mrs. Edith G. Halpert Sidney Janis Metropolitan Museum Private Collection Julian Levy Roy Neuberger Univ. of Nebraska Messrs. Aberbach Sen. William Benton Metropolitan Museum Richard Brown Baker Worcester Museum Roy Neuberger Duncan Phillips Coll. Wright Ludington Mrs. Norman Woolworth



"DOROTHY M'DONICK, 135 EAST 38 STREET, NEW YORK 16, NEW YORK

Dearest Edith:

It was great fun to be with you  
last night. You stimulated me out of any  
bleak mood. I wish there were words to express  
to you how much your friendship means to me.

Enclosed is the Rockefeller clipping  
from the Times that I promised to send you.

Do hope we see you soon.

With loves you too.

Love.

Dorothy

April 14, 1964.



# THE WADDINGTON GALLERIES

2 CORK STREET, LONDON W1 Telephone REGent 1719

I, Victor Waddington, declare that the articles herein specified are to the best of my knowledge and belief, the growth, produce or manufacture of the United States; that they were exported from the United States, from the port of New York on or about December 23rd 1963; June 13th, 1963; and April 15th, 1963; that they are returned without having been advanced in value or improved in condition by any process of manufacture or other means.

CONSIGNEE: The Waddington Galleries  
2, Cork Street,  
London W. 1.

MARKS	NUMBER	QUANTITY	DESCRIPTION	VALUE U.S.
WL/DO/				
New York	X	1	case containing	
			16 paintings	\$75000.00
			29 watercolours	\$99560.00
			by John Marin	\$174560.00

21st March, 1964.

The Waddington Galleries  
2, Cork Street,  
London W. 1.

For and on behalf of  
WADDINGTON GALLERIES LIMITED

Director

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April 9, 1966

Bolton and Fairhead Ltd.  
203 Regent Street  
London W.1, England

Gentlemen:

Pursuant to our letter of yesterday, April 8th, please  
note that The Toledo Museum of Art, which had the Shahn  
prints in a loan exhibition, has notified us that the  
MASK was packed under the larger print LUTE AND MOLECULES.  
For this reason, we are asking that you and/or The Leicester  
ter Galleries check carefully under that print to see if  
the MASK is there.

Again, our sincere thanks for your trouble and our regret  
at having to bother you with this matter.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

C: Mr. Nicholas Brown  
The Leicester Galleries



# THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

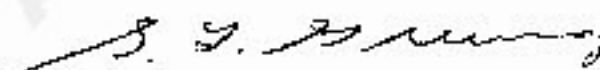
April 9, 1964

The Downtown Gallery  
32 East 51st Street  
New York, New York

Gentlemen:

We have not received the loan form for Abraham Rattner's  
"Six Million #1" which Mr. Leo S. Guthman has chosen  
for the 24th Annual Exhibition by the Society for Contemporary  
American Art. We would appreciate receiving this as soon  
as possible as Schumm Traffic Agency is making pickups very  
shortly. We shall assume that this is available unless  
otherwise notified.

Very sincerely,



Sandra L. Grung, Secretary  
Department of Painting and  
Sculpture

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# WITTE MEMORIAL MUSEUM

3801 BROADWAY · BRACKENRIDGE PARK · SAN ANTONIO 9, TEXAS · TELEPHONE: TAyer 6-0647

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 16, 1964

Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

We are very pleased that you will be able to assemble a John Marin exhibition for us for this coming October.

We would like to plan for the period October 4-25th, specifically, if that is agreeable. Our total gallery space for the exhibition would be about 500 running feet, which could, I think, provide display space for 75-100 small paintings. It is not necessary to use the entire space if we are unable to secure that many paintings, however.

There is a possibility that I can be in New York the first week in June, although this is as yet very indefinite; if not, there is also the possibility that we can have a representative there to work with you in making the selection.

Before making specific commitments, I will have to have the authorization from the San Antonio Art League, for the general cost required for the exhibition. Could you give me an estimate of the packing and fee expenses involved? We have a limited budget to work within, of course.

Thank you very much.

Sincerely yours,

*Martha Utterback*

Martha Utterback  
Curator of Art





**THE GALLERY  
OF THE  
BETTER  
LIVING  
CENTER**

N.Y. WORLD'S FAIR 1964-65

**FOUR CENTURIES OF AMERICAN MASTERPIECES**

EXHIBITION ARRANGED BY  
**SKOWHEGAN  
SCHOOL OF  
PAINTING and  
SCULPTURE**



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Perry T. Rathbone

Daniel Catton Rich

James J. Rotimer

Nathaniel Saltonstall

John C. Wilmerding, Jr.

Mrs. Norman B. Woolworth

April 7, 1964

Mrs. Edith Gregor Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

We enclose two sets of four copies each of a  
partially filled-in form in connection with  
your agreement to loan the paintings:

"Pochade" by Stuart Davis

"Dawn #2" by Arthur Dove

to the **FOUR CENTURIES OF AMERICAN MASTERPIECES**  
exhibition.

We ask that you have the form completed, retain  
the yellow copy and return the other three cop-  
ies of each form to us in the enclosed stamped  
envelope.

We will appreciate receiving the return of the  
copies with all possible speed because of the  
short time available to produce the catalog.

We wish to reproduce in the catalog as many of  
the loaned works as financially possible. If  
your paintings have been reproduced at any time,  
would you send us any or all of the following:

1. black and white negative - 4" by 5" or  
larger if possible.



NANCY LEE KEISER

21690 HILLIARD BOULEVARD ROCKY RIVER 16, OHIO

April 15, 1964

Downtown Gallery  
New York City, New York

Dear Sirs,  
In the March 28 issue of The New Republic  
I read with interest of the show of Abraham  
Rattner in your gallery.  
In 1953 or 1954 we bought two oil repro-  
ductions at the Higbee Company signed Rattner.  
I have enclosed a snapshot of these two  
pictures. Could you tell me if these are  
reproductions of Abraham Rattner's work.  
Somewhere we were told that these were by  
Maurice Rattner and that the one on the  
right was called April Showers. I do not  
remember where we got this information.  
However, on reading about Mr. Rattner's early  
work, we thought these might be his.  
I would appreciate any help you could give  
us. Our curiosity has been aroused.

Sincerely,

*Nancy Lee Keiser*

Nancy Lee Keiser  
(Mrs. R. K. Keiser)





FRIENDS OF THE EASTCHESTER LIBRARY  
TOWN HALL, EASTCHESTER, N. Y.

18 E. Vassar Place  
Scarsdale, N.Y.

April 13, 1964

Mrs. Halpert, Director  
The Downtown Gallery  
32 E. 51  
New York, N.Y.

Dear Mrs. Halpert,

This is in reply to your request for a letter from our organization prior to the release of a print by Ben Shahn to be used for exhibition in our Library Week show scheduled for next week-end. The enclosed flyer will give you more information regarding the place and character of the show.

We wish to make a 20% profit on sales, so will you kindly anticipate this commission in setting your price? In other words we will return to you 20% less than the sale price you give us if we are able to sell your picture.

Our exhibition is protected by a binder with the Hartford Insurance Co.

My daughter, Helen Abel, will pick up the print at your gallery on Wednesday or Thursday of this week.

Many thanks for your cooperation.

Very truly yours,

Raymond Abel  
Chairman, Exhibition Comm.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 60 years after the date of sale.

LAW OFFICES OF  
RUBIN, BAUM & LEVIN

MAX J. RUBIN  
FREDERICK BAUM  
ABRAHAM G. LEVIN  
JACK G. FRIEDMAN  
IRVING CONSTANT  
BERNARD STEBEL  
FREDERICK M. MINTZ  
RONALD GREENBERG  
PAUL S. MILLER

598 MADISON AVENUE  
NEW YORK, N. Y. 10022  
PLAZA 9-2700

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April 17, 1964

Mrs. Edith G. Halpert  
Downtown Gallery, Inc.  
32 East 51st Street  
New York, New York

Dear Edith:

In reply to your letter of April 14th, the amount you received in settlement of your accident claim is not required to be reported in your income tax return. The law provides that damages received under a suit or settlement or a claim on account of personal injuries are exempt.

However, I intend to get up a bill for all of our services to March 31, 1964 and will communicate with you about this shortly.

Best regards.

Sincerely,



FB/las



DR. IRVING LEVITT  
24515 NORTH CAROLINA DRIVE  
SOUTHFIELD, MICHIGAN 48078

April 13, 1964

Dear Edith,

Enclosed is check for \$500 <sup>on</sup>  
on account. Get yourself a big  
salami sandwich!

Joe

Shirley and I will be in N.Y.  
April 25 there April 25, and  
will be sure to see you.  
Just our night, the fair opens  
then. We had some difficulty  
with reservations, but finally  
managed at the Barbizon.

Keep well, and will see  
you soon.

Joe

April 14, 1964

Miss Felicia Geffen  
The National Institute of Arts and Letters  
633 West 155th Street  
New York, New York 10032

Dear Felicia:

Do you think you can drop in and look over the photographs of the  
Shahs we have tentatively selected so that we can set them aside.

Considering your 29 feet, it depends on the lenders we suggested  
and as soon as you receive a reply from Pels, Paley and Fergenson,  
we will be in a better position to know what other items to send to  
you. Please let me hear from you about this matter.

Best regards.

Sincerely yours,

BGR/tm

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.



GUMP'S

*W. K. Ince*

April 13, 1964

Miss Tracy Miller  
c/o Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Miss Miller:

Our Director, Helen Heninger, has asked me to answer your last letter.

We would very much like to retain the three paintings by Arthur Dove we have on consignment:

City Moon  
From Barnes  
Up the Alley

The Gallery has very heavy traffic during the summer tourist months and we would like to keep them at least for that period, if it is agreeable to Mrs. Halpert.

Sincerely yours,

*W. K. Ince*  
(Mrs.) C.K. Ince  
Art Gallery

## LIST OF ADDRESSES

1. Mr. Sam Cantey III  
First National Bank  
Fort Worth  
Texas
2. Mrs. Robert Windfehr  
1909 Spanish Trail  
Fort Worth, Texas
3. Mr. Robert Straus  
53 Briar Hollow Lane  
Houston, Texas
4. Mr. Raymond Nasher  
937 Republic National Bank Building  
Dallas 1, Texas
5. Rev. Everett E. Jones  
838 Westover Road  
San Antonio, Texas
6. Mr. John F. Lett  
3214 44th Street  
Lubbock, Texas
7. Mrs. Ogden K. Shannon, Jr.  
6220 Curnea  
Fort Worth, Texas
8. Mrs. Eunice R. Bohan  
Hob Hill Ranch  
Route 2, Box 256  
Weatherford, Texas
9. Mr. Richard J. Gonzales  
48 Tiel Way  
Houston 19, Texas
10. Champlain Oil & Refining Co.  
Please contact Fort Worth Art Center  
for Address

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY MONROE STREET AT SCOTTWOOD AVENUE TOLEDO 1, OHIO

OTTO WITTMANN, DIRECTOR

April 14, 1964

Mrs. Edith G. Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y. 10022

Dear Mrs. Halpert:

Thanks for your letter of April 8.

I am quite concerned about the Ben Shahn Mask's failure to appear with our returns. I have talked with two of my curatorial colleagues, and they are quite sure that this particular print was put between Shahn Lute and its cardboard mounting. The Mask was small enough to go in one of our standard print frames and was not specially mounted for the show. We cannot seem to find it here, nor have we heard that it was returned elsewhere in error.

With best wishes,

Sincerely yours,



William Hutton  
Assistant Curator

WH:1kl

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Telephone  
REGENT 0096 (4 lines)

Warehouse: 74 Brewery Road, Caledonian Road, London, N.7

Overseas Cables & Telegrams  
FAIRBOLTO, LONDON, W.1

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FINE ART AND EXPORT  
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KENDAL HOUSE  
203 REGENT STREET  
LONDON, W.1

AND AT 90 BROAD STREET, NEW YORK

Ref. 21,95

22nd April, 1964

The Downtown Gallery  
32 East 51 Street  
NEW YORK 22, N.Y.  
U.S.A.

*Heister Gallery*

Dear Sirs,

We are still awaiting replies to our letters  
of the 10th and 16th instant.

Kindly let us know as soon as possible which of  
these paintings you require returned.

Thanking you.

Yours faithfully,  
BOLTON & FAIRHEAD LTD.

*J. H. Fletcher*

J. H. Fletcher  
Import Dept.

for to publishing information regarding sales transactions,  
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on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is published 60 years after the date of sale.



April 21, 1964

Mr. Amos S. Basel  
25 West 45th Street  
New York, New York 10036

Dear Mr. Basel:

We have your letter and the photograph asking for the current insurance valuation on this painting by Georgia O'Keeffe.

In order to furnish you with the information requested, it is necessary that we know the size of the painting.

Also, please send a stamped return envelope for return of the photograph.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 21, 1964

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York, New York

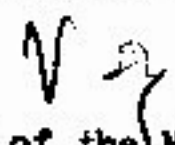
Dear Edith:

Many thanks for your nice note of April 17. I expect to be in New York on May 7th and 8th to do some gallery hopping and to look for some sculpture. One of our garden clubs wants to buy sculpture to go on the Museum grounds. Unfortunately they only have a few thousand dollars and their tastes differ from mine.

I still have that \$1,000 to spend on a print or a drawing. That sort of sum, I believe, is rather awkward. It is really too much and too little.

I would certainly love to see you while I am there. The funeevening sounds wonderful. With best regards,

Sincerely yours,

  
Head of the Museum

GV/mcs

Gudmund Vigtel, Head of the Museum

ATLANTA ART ASSOCIATION • 1280 Peachtree Street, N.E. • Atlanta 9, Georgia



April 17, 1964

Mr. Albert Ten Eyck Gardner  
Associate Curator, American Paintings and Sculpture  
The Metropolitan Museum of Art  
New York, New York 10028

Dear Mr. Gardner:

Please accept my belated thanks for your kindness in sending me the Museum Bulletin containing your article on Harnett.

I was delighted with the article and happy to see some of my old friends reproduced. I don't know whether I mentioned previously that I have been assembling more and more material and actually have in my archives, which are to be presented to Detroit eventually, an almost completed manuscript on Harnett and the entire story about the Frankenstein performance, with a good deal of fascinating material I obtained in further research and from some former owners, correspondence and documents.

I still remember how very helpful you and Mrs. Gardner were during the extraordinary events that took place through the machinations of our detective-who-did-it friend. Because I realized that a number of people who concurred at the time would be ~~unpleasantly~~ embarrassed by the publication of a book or lengthy article, I decided to tuck all the material away after I had completed my text.

Again, many, many thanks to you.

Sincerely yours,

EGH/ta

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April 21, 1964

Mr. George Young  
Kimmel and Young  
502 South Garfield Avenue  
Alhambra, California

Dear Mr. Young:

Following is a price list of the available works by Ben Shahn, photographs of which are enclosed. All pertinent data appears on the reverse side of the prints.

*note book* ✓

Dancing Clown	\$300.
City of Dreadful Night	200.
Chain Gang	300.
Cat	300.
Radiation (Lucky Dragon Series)	350.
That Friday	350.
The News Bulletin	350.

*see notes*

I am enclosing a statement for the photographs in the event that decide to retain them. If they are returned to us, of course there is no charge.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WORLDWIDE BOOKS, INC.

The Worldwide Art Catalogue Centre

250 West 57th Street 1000 Broadway - New York 19, N.Y.

Circle 6-6140

Eva Kroy Wisbar  
Executive Editor

Richard K. Carlton  
Business Manager

April 17, 1964

Dear Mrs. Halpert:

We have had the pleasure of listing the catalogue of your important collection in our quarterly bibliography of art exhibition and collection catalogues. You will find it as entry # 129 in the winter 1964 issue, a copy of which I take pleasure in enclosing. We have distributed an appreciable number of copies of the catalogue which aroused a lively interest.

We would, of course, be happy to include catalogues of the Downtown Gallery in our future listings and could make space available in the next issue scheduled for publication later this month. If you are interested, will you send us one copy of each catalogue that you consider suitable for the purpose, together with information on your sales price and the price to us.

Won't you give us the pleasure of your visit some time? We would love to show you our great collection of catalogues from all corners of the world.

Sincerely,



Mrs. Edith Greger Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N.Y. 10022

**ARTHUR R. FREEMAN**

**INSURANCE BROKER AND ADVISOR  
TO INDUSTRY**

**TELEPHONE MURRAY HILL 3-8570-71  
3-12-13-14**

**10 EAST 40TH STREET  
NEW YORK 16, N. Y.**

**April 21st, 1964**

**The Downtown Gallery  
32 East 51st Street  
New York City N Y 10022**

**RE: Damage to**  
1. Jack Levine  
2. Modelman - "The Tango"

**Dear Miss Halpert:-**

**In connection with the above claim, we are awaiting word from you that the above two items are in your possession and available for inspection.**

**Please advise.**

**Yours very truly,**

**ARTHUR R. FREEMAN**

**BY:** 

**HA/bps**



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April 21, 1964

Dr. John A. Cook  
130 East End Avenue  
New York, New York 10028

Dear John:

We are about to send out notices on an exhibition gradually assembled and partially installed.

The exhibition comprises paintings by all our current artists and some of the former members of our roster and relates exclusively to NEW YORK. Since you are considering the sale of Sheeler's CAN-YONS, it occurred to me that you might want to lend it for this exhibition, placing whatever price you have in mind. With all the visitors from various parts of the country, I think we can get a fairly high figure for the only example by Sheeler in the show, which will be for sale. On a consignment basis, I'm prepared to ask \$10,000. which, with the usual gallery commission, will net you \$7500. All but 10% of this commission will be sent to Charles Sheeler, who has nothing of his own for sale and this would be of benefit to him. As we are preparing our final list, I would be most grateful for a prompt reply from you. Also, if you would prefer to hold out for \$12,000., I will make a try at it then because of the many new visitors we expect.

I assume that you have returned from your trip abroad, which I trust was most enjoyable. My very best regards to Margaret and you.

Sincerely yours,

BCH/tm

*Pa 3,000. -*  
*10757*



April 18, 1964

Dr. Helen W. Boigon  
45 East 82nd Street  
New York, New York 10028

Dear Helen:

I gather that Marie is no longer with you, as I have phoned on three occasions and got no response. So here I am at 1:30 a.m. dictating a reply to your letter.

I have heard of many unusual problems, but the "carpet beetle plague" is a new one to me. I'm glad that you resolved the problem in a most logical manner and hope that you will invite me up one of these days to see what W. and J. Sloane have done for you.

How about starting a "kvetch" club? And have contests for the biggest "kvetch"? I'm almost convinced that I can qualify for President of the club, but regret that you are a close runner-up. What was the doctor's verdict? Would it be bad taste on my part to tell you that you look wonderful? You did the last time I saw you.

What is this business about Hartdale? How about making it Connecticut, somewhere near Newtown, where I hope to spend this summer and have the Boigons pay me visits as of yore - before Fire Island.

Love,

EGH/tm



THE UNIVERSITY OF ARIZONA  
TUCSON, ARIZONA 85721

UNIVERSITY ART GALLERY

April 23, 1964

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, N. Y.

Dear Edith:

We are planning a major exhibition of bird paintings, sculpture and paintings containing birds in conjunction with the convention of the Audubon Society which will be held at the University of Arizona early in November. Exact dates are not yet determined but we anticipate an exhibition of two months' duration.

Once more I turn to you. Do you know of any O'Keeffes or Marins which have birds as the subject matter, or incidental to the rest of the picture - or do you have any other suggestions. I am sure we can do something unique and outstanding with this idea.

Naturally, we pay all expenses of insurance and transportation.

Hope things go very well with you. With warm regards,

Very sincerely,

*Bill*  
William E. Steadman  
Director

WES:mmm

*Dove*  
*Kearney*

*Steadman*

*Joachim*

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April 10, 1964

Mrs. Hermann Warner Williams  
3226 Woodley Road, N.W.  
Washington 8, D.C.

Dear Alice:

Forgive me for not acknowledging your letter earlier, but this has been the most hectic period in the Gallery, with an attendance and sales that have broken all our records. While all this has been very pleasant, I am almost in a state of utter collapse from sheer fatigue. As a matter of fact, it is exactly 3:45 a. m. and here I am with my little Ediphone, talking my head off in the effort of attending to some of my urgent correspondence.

You were very kind to write to me as I needed something to buoy me up and particularly so in connection with the collection for the Corecoran. As I mentioned previously, I could write a musical comedy about my offered gift if I could write a musical comedy. It is actually the most preposterous symbol of the bureaucracy. We read of all the multimillionaires who get away with murder in connection with their taxes and here is a poor little working woman giving her all and being literally tortured. I have gone through more expense, more mortification and effort, all of which, despite the cooperation of Bill and others in Washington, have brought very minimal results. I am sure that you understand my utter desperation and desire to end it all. However, your letter was most heartening and I feel, as you do, that it is important to provide additional ammunition for the young generation who are sufficiently interested to take such tears as you describe. The mere fact that our sales to museums have increased so tremendously during the past few years is sufficient evidence that these artists are vitally needed for "educational purposes" and I still want to see the collection in Washington and at the Corecoran. But my energy has given out; however, I will wait a bit longer. As I mentioned on many occasions, what I regret particularly is the fact that so many promised gifts from other dealers and from collectors have been diverted to other institutions because of this perfectly ridiculous delay. And, at this moment, with the new ruling as of July 1st that "life interest" in art gifts will be eliminated, I fear that the additions I had hoped for will no longer be forthcoming. As I mentioned before, I will "endure" a little longer, but not very much more. I just turned down an incredible bid for THE TANGO by Nademan, two of the Davis paintings, etc. If it weren't so tragic, it would be screamingly funny in view of the fact that there has been such big talk about the "cultural explosion" in Washington.

How about coming to New York so that we can weep and laugh together about this absurd situation. I would owe to see you and, as a matter of fact, can offer you and Bill a charming apartment with hot and cold running water and other facilities. Best regards.

Sincerely yours,



April 18, 1964

Dr. Abram Kanof  
80 Linden Boulevard  
Brooklyn, New York

Dear Abram:

No doubt you have heard that both Mrs. List and Hans van Meeren-Orick approved your choice of the Zorach HEAD OF MOSES with enthusiasm and that it has already been delivered to The Jewish Museum. You will also be pleased to learn that Mrs. List purchased three paintings and one drawing for the Museum and that we had a most delightful time at the Gallery - which is also true in the case of your Acting Director.

I have also billed the Museum for this sculpture and, although Zorach had raised his price from his first figure of \$3500. to \$5000., I convinced him that he should make the special concession to you and retain the original - or first - price, dating back to 1961. A copy of the bill is enclosed, so that you may have an immediate record and note the payments as you make them. If you recall, I suggested that 20% be paid as a binder and that you may extend your installments over a period of 18 months, rather than the usual year basis. We will be glad to advance the full sum to Zorach to avoid confusion on his part. He has become rather nervous and occasionally edgy as a result of his illness, but is delighted that he will be represented in The Jewish Museum and is grateful to you for your noble gesture in making the gift. Incidentally, I was very frank in my criticism of the recent activities at the Museum and was gratified with the response. Hans and I discussed some ideas. Actually, I was tremendously impressed with Hans, who refers to himself as the Shabess-Go! and realize how strong your influence has been.

My very best regards to you and the family.

Sincerely yours,

YCH/tm



DEPARTMENT OF ART COLLEGE OF FINE AND APPLIED ARTS UNIVERSITY OF ILLINOIS

April 11, 1964

The Downtown Gallery  
32 East 51 Street  
New York, N.Y.

Gentlemen:

Thank you for sending me the Dove photograph. Check  
in the amount of \$1.56 is enclosed.

I have also asked you for a photograph of Marin's  
Looking through the Window in the possession of Mrs. Norman. She has  
given me permission to use it and has referred me to you for a print.  
Is this available?

Looking forward to your early reply,

Sincerely yours,

*Carla Gottlieb*  
Carla Gottlieb  
Associate Professor of Art

cd  
Wove  
4/17/64

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from both artist and purchaser involved. If it cannot be  
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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

April 21, 1964

Mr. William Hutton, Assistant Curator  
The Toledo Museum of Art  
Monroe Street at Scottwood Avenue  
Toledo 1, Ohio

Dear Mr. Hutton:

With regard to the Ben Shahn print, MASK, which you had  
packed under another, larger print for return to us,  
please note that we have found that it was forwarded to  
London for another exhibition still under the larger  
print.

Thank you for your trouble in searching this out.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert



  
April 22, 1964

Mr. G. H. Meyer  
Pan American World Airways  
Pan Am Building  
New York, New York 10017

Re: Your file #AJ-2-AA

Dear Sir:

I have your notice that Air Clearance Association has advised you to bill me directly for \$100.47 for a portion of a shipment of paintings by Abraham Rattner to us from the artist in Paris.

As this was not a collect shipment and should have been paid for by Rattner, I see no reason why the bill has been sent to me and I have no intention of assuming the responsibility for this matter.

It would seem logical to me for you to bill Mr. Rattner at his Paris address.

Sincerely yours,


RQH/tm

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April 23, 1964

The Chase Manhattan Bank  
30 Rockefeller Plaza  
New York 20, New York

Gentlemen:

This is your authority to purchase for the account of Downtown Galleries, Inc., \$100,000 General Motors Acceptance Corporation paper to mature in approximately 90 days. The cost of this should be charged to the Downtown Galleries, Inc. account at your office and the paper should be held in safekeeping and collected at maturity. 

Yours very truly

DOWNTOWN GALLERIES, INC.

By \_\_\_\_\_  
President



2. black and white electroplate - suitable for letter press printing - 4" by 5" or larger if possible - with proof if possible.
3. the original color electroplates - 4" by 5" or larger if possible - with proofs if possible.
4. electrotypes made from original electroplates, 4" by 5" or larger if possible - with progressive proofs.
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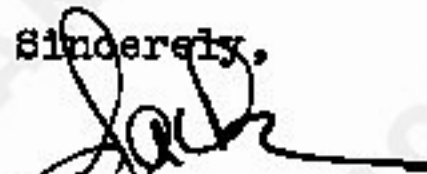
Of course, we would hope that you have or can locate both the black and white electroplate and the color electroplates, both with proofs. However, due to the shortness of time, if you will send on whatever you can locate, we will use them in the best way possible and return them in good condition to you.

Since this catalog must be assembled and completed by the end of this month, we will appreciate your speedy cooperation.

If you have any question and/or have no negatives or plates of any kind, will you please call us at UN 1-9270 between 10 A.M. and 5 P.M.

Thank you - in advance - for your prompt attention to all of these matters.

Sincerely,

  
John Eastman, Jr.  
Chairman

je/jf  
enc.

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April 21, 1966

The Chase Manhattan Bank  
535 Fifth Avenue  
New York, New York 10017

Gentlemen:

Enclosed please find our check for \$10,000., payable to  
the account of Abraham Rattner.

The enclosed note, signed by Mr. Rattner, is self-explanatory.

Sincerely yours,

RGE/tw

rior to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.





1889-1964  
75TH ANNIVERSARY

THE UNIVERSITY OF NEW MEXICO | ALBUQUERQUE

UNIVERSITY ART GALLERY

April 10, 1964

Mrs. Edith Halpert, Director  
THE DOWNTOWN GALLERY  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

We have received no communication from Ben Shahn about his use of photography. I thought that we might approach for loans, collectors who have work related to this theme. I have reference to PHOTOGRAPHER'S WINDOW owned by Mr. Lawrence Richmond and EAST 12TH STREET from the collection of Mr. Albert Hackett. Would you give us the addresses of these gentlemen so that we could write them?

Thank you very much.

Very truly yours,

Van Deren Coke  
Director

VDC/fbh

cd  
4/17/64

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April 14, 1964

Mr. James Johnson Sweeney, Director  
Museum of Fine Arts  
Main and Montrose Boulevard  
Houston, Texas

Dear Jim:

I talked with Stuart today and he advised me that you had not communicated with him and expressed his deep disappointment as he would have enjoyed a visit with you tremendously. Since he cannot get out of his studio these days, he welcomes a dear old friend and was looking forward to your visit. Meanwhile, just to tease you, I am having a photographer take his equipment to Stuart's studio and will send you a print of his newest painting in the hope that it will tempt you to pay him a visit on your next trip to New York. I just heard from Roselle Davis that he completed this very exciting picture last week.

Okay?

Best regards.

Sincerely yours,

EGH/tm



for publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by the publisher 60 years after the date of sale.

  
THE AMERICAN FEDERATION OF ARTS 41 East 65th Street, New York 21

April 8, 1964

Mr. Stuart Davis  
15 West 67 Street  
New York, N. Y. 10023

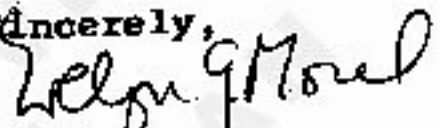
Dear Mr. Davis:

May we ask your prompt attention to the return of the loan form covering the selection you have made for the GOLDEN ANNIVERSARY exhibition to be held in Provincetown.

Photographs to be considered by the editor for inclusion in the catalog must be in our hands by May 15, in addition to the information about your selection.

We are grateful for your cooperation.

Sincerely,

  
Evelyn G. Morel (Mrs.)



WORCESTER ART MUSEUM

55 SALISBURY STREET

WORCESTER, MASSACHUSETTS

TELEPHONE 752-4678  
CABLE ADDRESS: WORCART

April 7, 1964


Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York 10022

Dear Mrs. Halpert:

Probably at the time that we held our Dial exhibition, I inquired of you whether you knew the present owner of the drawing by Stuart Davis of which I enclose a photograph. I believe that at the time you did not know. The reason that I am writing again is this: the Southern Illinois University Press is about to publish a book on The Dial, written by Dr. Nicholas Joost, who studied the Dial papers at the time of the preparation for our exhibition and contributed the Dial chronology on page 6 of the catalogue, THE DIAL AND THE DIAL COLLECTION. He would very much like to reproduce this drawing in his book, and the press would like to request permission from the present owner. All the information that we have about the drawing is on the reverse of the photograph, which was made from our copy of the Dial magazine in which it appeared.

If you and Mr. Davis do not know the present owner, do you suppose it would be possible for you and him to grant permission for the Southern Illinois University Press to publish this reproduction taken from the pages of the Dial? Dr. Joost, the press, and I would all be most grateful.

Sincerely yours,

  
Louisa Dresser  
Curator

D/c  
Enclosure

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COLBY COLLEGE

WATERVILLE, MAINE

DEPARTMENT OF ART  
BEXLER ART AND MUSIC CENTER

April 13, 1964

Mr. John Marin, Jr.  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mr. Marin:

Thank you for your letter of April 10th and we appreciate your suggestion concerning the borrowing of paintings by your father for our exhibition. Since our committee takes part in selecting works to be included, it would be very helpful to have photographs of both Boat Fantasy, Deer Isle, Maine and Movement on the Road to Addison, Maine, particularly since we have already requested the other three works and would have to make the necessary changes, if we were to borrow the two you suggest. I would like to call your attention to the fact that Sun, Isles and Sea was not available to us and I was equally sorry about that fact.

Again thank you for your help and we would be grateful for the photographs, if you have them. We will certainly take your suggestions into consideration.

Sincerely,



Christopher Huntington  
Curator

CH/cmc

for publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

April 13, 1964

Mrs. Edith Halpert  
Director, The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Fred has suggested I report to you developments regarding the Davis exhibition.

As you know, the Tate Gallery has cancelled plans for showing the exhibition there. After trying the Musée d'Art Moderne de Ville de Paris, we tried the American Embassy's "Centre Culturel". I am quoting their letter:

".....exhibition program in Paris has been very much curtailed and may be completely eliminated... I'm unable to tell you at the moment if the Cultural Center will have an exhibition next winter."

The Hague is still willing, but on the assumption that two other European museums will participate. Basel was very interested but seems to have cooled off. We have tried twelve other European museums with little success.

In this country, Hartford has finally refused because of their reconstruction program.

I can see two alternatives. One of them is to make a last desperate effort to contact another American museum which might share the exhibition. Another would be to wait until we have another opening for a show, and canvass the country for participating institutions, thoroughly and in good time. The next opening would be November-December, 1965.

Would you please call me collect and tell me your reactions. We are very anxious to do everything to make this show a success, and co-operate with you to the limits of our ability.

As ever,

  
Henri Dorra  
Acting Director  
UCLA Art Galleries

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614 Grand, apt. 2  
Pullman, Washington  
April 16, 1964

Downtown Gallery  
32 East 51  
New York, N.Y.

Dear Sir,

I believe you have a watercolor landscape  
by William Zorach called *Seine Island*, 1945. In the  
painting there is a house which has a sign on one of  
its walls. Would you send the photograph of this  
painting to me. Enclose is a check for \$1,500 for  
the photograph.

Would it be possible to purchase a painting  
on time payment? Also if I do purchase a painting  
by William Zorach does it come framed in glass?

Your help and attention is most welcome.

Sincerely,  
Thomas L. Richardson

✓  
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ly was.

April 17, 1964

Mr. Barry H. Sterling  
Hindin, Sterling, McKittrick and Fawcett  
410 Sunset International Building  
400 South Beverly Drive  
Beverly Hills, California

Dear Mr. Sterling:

Thank you for your letter.

Naturally, I am delighted that you and Mrs. Sterling are happy with your two new acquisitions.

I sincerely hope that your mother-in-law has recovered by this time and that all is well at home. Please do not be disturbed about the Rattner. The exhibition was a tremendous success and I hope that you came across the reviews by Emily Genauer in the Herald Tribune and the magnificent essay by Frank Getlein in the New Republic as well as other articles which are still coming through. We managed to hold both paintings which had interested you during your visit as we decided that 15 paintings sold in the exhibition were enough and we needed some of the recent examples for future exhibitions. The Rattners are delighted and are about to return to Paris to get their real estate holdings there resolved and return to the States permanently. I should love to have you meet them if they are still here when you are next in New York.

Some additional paintings by Stasack have arrived and when your brother visits us, we can show him some very handsome paintings by this brilliant artist.

I look forward to seeing you in the near future. My best regards to Mrs. Sterling and to you.

Sincerely yours,

RGR/tm



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LAW OFFICES  
**LAWRENCE & LAWRENCE**

THIRTY EAST ELM STREET  
CHICAGO 11, ILLINOIS

TELEPHONE  
DELAWARE 7-3324

NATHANIEL A. LAWRENCE (1918-1952)  
LEONARD H. LAWRENCE


April 14, 1964

Downtown Gallery  
32 East 51st. Street  
New York, New York

Gentlemen:

I am interested in acquiring a Ben Shahn drawing or gouache. Should you have photographs of those available for sale I would be pleased to receive them together with prices.

Very truly yours,

  
Leonard H. Lawrence

LHL/ep

Via Air-Mail.

This Sunday, 12<sup>th</sup> April

Dear Mr. Halpert,

As promised, I send you this  
little word, to thank you for a doubly  
pleasant day last Saturday. In the  
first place we were able to chat with you  
briefly in the morning, and then in the  
afternoon were able to go and see part  
of your collection at the museum. We were  
charmed and flattered at what we  
saw! How we wished that we were  
able to do our collecting more sincerely!

I thought that your pictures and  
objects were very well shown, but I do agree



H. B. FREEMAN, D.D.S.

2500 BATHURST ST.

APT. 702

TORONTO - - ONTARIO

Apr. 16/64.

Dear Edith -

I enclosed cheque for 100<sup>00</sup> - only  
a small beginning, but it is income tax  
time.

Everyone who has seen the paintings  
is particularly excited by the Braderson.  
But all is joy.

Hersel.

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WHAT DO ARTISTS AND EDUCATORS SAY ABOUT SKOWHEGAN?

JOHN I.H. BAUR (Whitney Museum): It was in 1946 that Willard Cummings converted his family's old farm in central Maine into a summer art school. To his Skowhegan neighbors the prospect brought visions of mid-night revels, models and general depravity. To others, better acquainted with the true nature of summer art schools, it suggested a picture of many old ladies, sitting under umbrellas, yearning for an easy way to paint foliage. A few of us, who knew the founder and the group he gathered together in organizing the school, realized that they had a very different kind of school in mind -- not a playground for the young nor a refuge for the dilettante, but an intensely serious center for creative work where they hope to assemble students of exceptional talent and professional interest. There was still the question: could it be done? It has been done to an extraordinary degree. A weekend at the School is enough to give even the casual visitor a sense of the excitement, concentration and creative urgency in its atmosphere. There is another element in the School's success that is just as important as the founder's vision and the quality of its teachers. This is the character of the student body itself, the fact that one-third to one-half of it has been hand-picked from leading art schools all over the country. These students come on scholarships provided by the Skowhegan School but awarded by the directors of their own schools on the basis of ability alone. They form a talented nucleus that is vitally important in maintaining Skowhegan's exceptionally high standards, and they probably do as much for the School as it does for them.

ISABEL BISHOP: I hope that the School will be able to build up a really ample Scholarship Fund, since it is of the utmost importance that the students, from all parts of the country who want to study at the School, be selected entirely on their ability, quality and promise, without regard for their ability to pay. Experience at the Skowhegan School has been a determining factor in the development of some of the most vivid of our younger contributors in the arts of painting and sculpture.

KENNETH CALLAHAN: I cannot over-emphasize the importance of the Skowhegan School of Painting and Sculpture in the development of art students in this country. It holds a unique and extremely valuable position in the field of advanced art training in that it is the only summer art school I know of that offers students a combination of a wide range of stylistic directions and ideas, through direct contact with leading artists of contemporary America. It is, I feel, of the greatest importance that the School continues to develop and expand at this particular period of American art -- a time in which so many diverse view-points - methods - techniques -- are practiced and advanced, together with vogues and general popularity of experimental art, makes for a bewildering choice for any young artist. Here is offered, as I said above, an opportunity for the developing artist to meet head-on accomplished, dedicated professionals, representing the wide range, without pressure being exerted for one above another direction -- permitting the making of a choice with inner conviction.

RAYMOND B. DOWDEN (Professor of Art, Cooper Union): Cooper Union students have always been honored by being on the "preferred list" of the Skowhegan Summer Art Program. Many fine artists have been recipients of Skowhegan Scholarships. Among them are Al Blaustein, Ashley Bryan, Alex Katz, William King, Robert Rimmelin. In selecting a candidate for Skowhegan, Cooper Union has taken very special pains to find the best. We know that the School combines a fine natural environment with a stimulating faculty and student body which provides a total experience, sympathetic to the needs of the young artist.

EDITH GREGOR HALPERT (Downtown Gallery): The Skowhegan School offers what I consider the best opportunity for young artists of integrity to acquire a deeper understanding of art in its various manifestations in an ideal atmosphere with outstanding instructors. My enthusiasm for what I consider the outstanding art school in America is why my small foundation contributes an annual scholar-

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*Skowhegan (Maine) School  
in memory of  
John I.H. Baur  
1946*



April 8, 1964

Bolton and Fairhead Ltd.  
203 Regent Street  
London W. 1, England

Gentlemen:

We have recently made a shipment of paintings to The Leicester Galleries, for whom we understand you to be the customs broker. There were 3 cases to this shipment, sent through W. E. Keating and Company here, on TWA weigh bill #920189 on flight #702 of this date.

In this shipment are listed 14 silkscreens. However, just after the packing, we discovered that another silkscreen, MASH by Ben Shahn, does not seem to be here on the Gallery premises. It occurs to us that this might have been packed with the Leicester shipment inadvertently and we will appreciate your letting us know if, when you receive the paintings, there is an extra print in the group. I am sending a copy of this letter to Mr. Nicholas Brown at The Leicester Galleries. We will, of course, have to notify Keating at once if your answer is in the affirmative. Many thanks for your attention and we regret having to bother you with this, but feel it is just possible that that is what happened to our missing print.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert



April 10, 1964

Mr. Nicholas E. Brown  
The Leicester Galleries  
4 Audley Square  
London W.1 England

Dear Mr. Brown:

I am so sorry that I did not refer to our previous consignment when I agreed to the same terms. This is in reference to your second paragraph of your letter dated April 3rd. Because the Shahn serigraphs sell so rapidly and because - consequently - he advances his prices accordingly, we have been consigning prints to other galleries on a net basis at the selling price, suggesting that they add their commission to that figure in consideration of the fact that the prints are made available in their immediate territory and that the purchasers there should pay such a premium for the convenience in obtaining them without any additional expense involving transportation, travel or correspondence. This has become an accepted custom. I hope that you don't mind adding (in your case) the 5% to the selling price, so that we may have the very small remainder of the small commission we charge Shahn. On the other hand, if it would make you unhappy to do so, we will take the additional loss.

I trust that the photographs reached you in time for the catalog printing and that you are pleased with the selection of the drawings, paintings and prints. As I indicated in the consignment, quite a few of the pictures have not been shown anywhere as they were part of Shahn's private collection, but I did want you to have an outstanding exhibition so that we may continue working together in the future and perhaps with some of the other artists on our roster.

I believe George Brasillier communicated with you about some of the books he has published during the past few months on Shahn or by Shahn. If you would like to have a list of the other recent publications, I will be glad to communicate with Grossman, Pantheon Press, etc., who will write to you directly about these publications.

My very best regards to you and your associates. Good luck with the exhibition.

Sincerely yours,

EGH/tm



# THE WADDINGTON GALLERIES

2 CORK STREET, LONDON W1 . Telephone REGent 1719

9th April, 1964.

Mrs. E.G. Halpert,  
The Downtown Gallery,  
32 East 51 Street,  
New York 22, N.Y.

Dear Mrs. Halpert,

Thank you very much for your letter of the 4th April and for your agreement that we retain the ten Marins as listed.

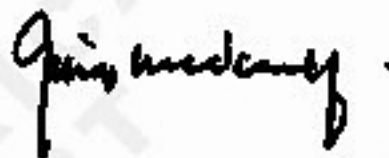
I will send you the names and addresses of the purchasers at the exhibition as soon as I return from Dublin next week. Meantime please notify us, if possible by return, that you have insured the consignment going back to you and we will hand it to T.W.A.

When Leslie or I are next in New York we will come to see you regarding the possibility of working with you for any of your other painters.

With good wishes.

Yours sincerely,

dictated by Victor Waddington  
and signed in his absence by:



Secretary.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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PHONE 797-3311 - TO CALL A MESSENGER: PHONE 797-7522  
N: PHONE 797-7550 - OTHER MATTERS: PHONE 797-3300

TO SEND A MESSAGE:  
MESSAGE INFORMATION

ITT/AC&R  
Via All A:

DR ACR32/JI126/TD354

LONDON 17 15 534P

HALPERT DOWNTOWN GALLERY 32 EAST 51ST STREET NYK22

MAY WE REPRODUCE SHAHN'S NEGRO AND CHILD 1956

FACETTI

Penguin Books

1956

47

ITT/AC&R SYSTEM — ITT/AC&R SYSTEM — ITT/AC&R SYSTEM  
America - Via Commercial - Via Globe - Via Mackay Radio



Apr. 10, 1964

Mr. Christopher Huntington, Curator  
Department of Art  
Colby College  
Waterville, Maine

Dear Mr. Huntington:

The Kniyoshi painting, Maine landscape, 1934, oil, size 18x16, is in the Collection of Mr. Nathaniel Saltonstall. I am certain you have his address. I believe he is one of the Friends of Colby College.

As to the Marin selection; I am sorry you are not borrowing "Sun, Isles and Sea" from the Baltimore Museum. Frankly I do not think much of the selection as it now stands. I would like to make a suggestion. If you can get Breakers, Maine Coast, fine, but I do not think you need Off Stonington, 1921. There is a watercolor belonging to my wife, Mrs. Marin, known as, "Deer Fantasy, Deer Island Isle, Maine, 1922", which would really help your Marin selection. As to an oil painting, I would suggest a picture we have here at The Downtown Gallery, Movement, On the Road to Addison, Maine 1946 oil.

Think all of this over; let me hear from you --

Sincerely yours

John Marin, Jr.

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April 17, 1964

Mrs. Millard Midonick  
155 East 38th Street  
New York, New York 10016

Dear Dorothy:

You were a doll to send me the clipping so promptly. I received it in the second mail and was delighted with it. I wrote a note to J.D.H. expressing my admiration.

What pleases us the most is the note which accompanied the clipping. It is a rare experience to add dear friends as one grows older and I can sincerely say that you and Will are a big plus in my life.

Love,

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April 21, 1964

Miss Eva Kroy Wisbar, Executive Editor  
Worldwide Books, Inc.  
250 West 57th Street  
New York, New York 10019

Dear Miss Wisbar:

Thank you for your letter.

When I have an opportunity in the near future, I will certainly make a list of catalogs of which we have a number of copies and will send you the information accordingly.

It just occurred to me that you might be interested in acquiring from us a number of books which we had published years ago on the artists Max Weber and "Pop" Hart. In addition, we purchased from a Japanese publisher a large quantity of books on Yasuo Kuniyoshi, with a foreword and critical study by Lloyd Goodrich, Director of The Whitney Museum. This appears both in English and in Japanese. The book is superbly illustrated with a great many plates in color as well as in black and white.

As we are moving from these premises and will have much less storage space, I would be very happy to dispose of whatever surplus material we have on hand, retaining a number for our own use. If you are interested, I would very much like to discuss the matter with you or with any other member of your firm who handles the purchasing end.

Meanwhile, would you be good enough to send me a copy of the catalog, "The Popular League Exhibition". This is your catalog number 139, and send a bill to us. Thank you for your attention.

Sincerely yours,

Y. 10

EGH/tm

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- 1 Miss Chagubskian has declined to see Nicholas Snow, ~~until~~ until about Apr. 9<sup>th</sup>.
- 2 Unless Mrs. Halpert can arrange an appointment this week instead of April 9<sup>th</sup>, Snow will have to ~~return~~ return to Detroit and make an extra trip.
- 3 Snow will call Mrs. H. at 10 min to 4 and find out what advice she has.





# CITY OF PHILADELPHIA

THE FREE LIBRARY OF PHILADELPHIA  
LOGAN SQUARE  
PHILADELPHIA 3, PA.

April 13, 1964

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Miss Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Miss Halpert:

Thank you very much for letting us know about the separate editions of Ben Shahn's serigraph, Phoenix. We have pulled it from the exhibition and substituted his Paterson, N.J., which we were fortunate enough to have in our collection.

Sincerely,

Dorothy Hale Litchfield, Head  
Print and Picture Department

DHL/zg

## MARION KEOGLER - TEXAS

## ALL BELOW WATERCOLORS - TEXAS COLLECTORS

1. Trees	1914	16x14 1/2	Coll. Mr. Sam Cantey
2. 291, No. 4	1914	18 1/2 x 12 1/2	" " "
3. Movement, Casco Bay	1915	16x19	Mr. William P. Dwyer, Jr.
4. Tree - Maine	1917	16x14	" "
5. Hilltop, Moosie Mountains	1918		Marion Keogler McWay Art Ins.
6. Sea and Rock	1919	9 1/2 x 12 3/4	Mr. Sam Cantey III (R)
7. Manhattan			Marion Keogler McWay Art Ins. (R)
8. Tree on Coast	1923	16 1/2 x 19 1/2	Mrs. Robert Windfehr
9. The Little Sailboat	1924	18x22	Mr. Robert Straus
10. Bar Harbor - Maine	1925 - 24	19 1/2 x 22 1/2	Mr. Raymond Nasher
11. Deer Isle Maine and Vicinity	1928	17x22	Mrs. Robert Windfehr (R)
<del>12. Back of Ranches Church</del>	<del>1930</del>	<del>16 1/2 x 21</del>	<del>Rev. Everett H. Jones</del>
12. Back of Ranches Church	1930	16 1/2 x 21	Marion Keogler McWay Art Ins. (R)
13. Taos	1930	18x17 1/2	Mr. John F. Lott
14. Little Mexican Church Ranches, New Mexico	1934	15 1/2 x 21	Mrs. Robert Windfehr (R)
15. Fulton Market	1931	24x18	Mr. Raymond Nasher (R)
16. Downtown New York	C. 1931	9x7 1/2	Mr. Raymond Nasher (R)
17. Near Spring Valley	1931	21x26	Champlain Oil & Refining Co.
18. Lower Manhattan, River Front	1934	27x22	Mrs. Robert Windfehr (R)
19. Incoming Tide - Quaddy Head, Maine	1942	16x19	Houston Museum of Fine Arts
20. Autumn on the Road to Debleis, Maine #1	1946	16 1/2 x 20	" " " "
21. Looking Toward Sheep Island	1948	16x20 1/2	Mr. Ogden K. Shannon, Jr.
22. Sea Piece #12	1951	15x20	Fort Worth Art Center
23. Autumn on the Road to Debleis, No. 1 Maine	1952	14 1/2 x 19	Houston Museum of Fine Arts (R)

R indicates previous listing - above

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THE NEW SCHOOL ART CENTER

DIRECTOR  
PAUL MOCSANYI

April 14, 1964

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51 Street  
New York, N. Y.

Dear Mrs. Halpert:

I would like to ask a favor of you. In March 1960, the New School acquired a painting by Abraham Rattner "Storm Composition #1". If my memory serves me right, the price was about \$3,000.00.

Our treasurer, who handles our insurance, asked me to get him an estimate of the present value of the painting and I would be very grateful if you could get me this information.

"The American Conscience" exhibition was a very great success. We had very important reviews not only in the New York papers and the Washington Post; a number of correspondents wrote about it. Voice of America broadcast reports to countries behind the Iron Curtain.

Looking forward to hearing from you, I am with best wishes,

Sincerely,

*Paul Mocsanyi*

PM:ek

*P.S. I have the feeling that I wrote you about this sometime last week but as I don't see the copy of the letter I rather send it to you again. If you received the first one please disregard this and accept my apologies.*

*Cordially  
Paul M.*

WASHINGTON UNIVERSITY



ST. LOUIS, MISSOURI 63130

DEPARTMENT OF  
ART AND ARCHAEOLOGY  
STEINBERG HALL

April 7, 1964

Mr. John Marin  
15 Sentinel Way  
Short Hills, New Jersey

Dear Mr. Marin:

I am writing to ask whether by any chance you have any watercolors of your father's work that you would be interested in selling. The City Art Museum of St. Louis, although it already owns one watercolor by Marin, is interested in acquiring another one.

Hoping to hear from you, and with kind regards, I am

Yours sincerely,

William N. Eisendrath, Jr.  
Curator of the Collections  
Assistant Professor,  
History of Art

WNE:hj

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April 21, 1964

Dr. Daniel Feder  
152 Lasky Drive  
Beverly Hills, California

Dear Dan:

I was delighted with your letter. There is nothing that gives me greater pleasure than to learn that one of our paintings has found a good and loving home. It was very kind of you to write me accordingly.

The financial plan you outlined is perfectly satisfactory to us. I know you will be pleased to hear that the exhibition was a tremendous success, so much so that even Mrs. Bittner loves me now - and of course all the buyers. Did you by any chance see the reviews which appeared - especially the one by Frank Oetlein in The New Republic - issue of March 28th.

I should love to see you and Ruth no matter when you come East and, although the Gallery is closed during July and August, I will come in for a visit with you or can perhaps inveigle you two to come out to my summer home in Newtown, Connecticut. In any event, do let me know when you plan to be here so that we can make some specific plans.

My very best regards.

Sincerely yours,

BCH/tm



HELEN W. BOIGON, M. D.  
45 EAST 82ND STREET  
NEW YORK 28, N. Y.

April 12, 1964

Dear Edith,

Just dropped Nathaly a note in answer to hers of the 19th which preceeded my intention to thank her for her advice. I had been telling her of the outbreak of the carpet beetle plague in our big library club chair and hassock, how we had to rush them out the minute the infestation came to light, and of my conflict over going to look at a possible replacement at W.&J.Sloane because it sounded too cheap to be true. At her advice I went to look, bought, and am eminently satisfied with what is one of the few bargains I've met. I wish I could find some bargain treatment for this hideous fatigue I've been suffering, because what reality dictates is either unappealing or impossible. What with Mel as president of our Association this year, it seems there is just no end of meetings and meetings. I feel as if my tired brain just won't absorb any more. So on the nights we are spared this adult-education-agony, I collapse in bed before 8. Am going to the doctor's this coming week for a thorough check-up, but I believe I know the answers myself. Anyhow it may be reassuring to be told I don't have cancer or galloping consumption, which is what it feels like, even on this gorgeous Spring morning when I've had 8-hours' sleep. Excuse all this kvetching, but my own physical complaints are coming out of my ears and this afternoon we have to schlep up to Hartsdale to inspect a possible summer day camp for the kids. Their father, unshaven and still in his pajamas is reading to them, prior to lunch, and then the safari begins. We love you, youngish a.c.'s that we are.

*Helen*

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April 16, 1964

Mr. Roy R. Neuberger  
120 Broadway  
New York, New York 10005

Dear Mr. Neuberger:

The current insurance valuation on the Ben Shahn painting described below is approximately \$4000.

THE BLIND ACCORDIAN PLAYER 1945 Tempera 39x26"

Sincerely yours,

BKH/tm

April 17, 1964

Mrs. Raymond D. Masher  
4701 Miron Drive  
Dallas 20, Texas

Dear Patsy:

Needless to say, I am delighted that you are happy with your Marin painting. We ordered the photograph quite some time ago, but because of the World's Fair, our photographer has been so rushed that he has not had an opportunity to make the print for us. The moment it arrives, I will mail it to you.

While the weather here is ridiculously unseasonal, my calendar indicates that Spring has been with us some weeks and thus I hope to see you very shortly. Meanwhile, my very best regards to you and Ray.

As ever,

BOH/tm



I trust that the show will be a great success in London. My very best regards.

Sincerely yours,

April 14, 1964

at/HM

Mr. Nicholas Brown  
The Leicester Galleries  
4 Abchurch Lane  
London E.C. 4, England

Dear Mr. Brown:

Thank you for your letter. I am very pleased that  
your interest in the exhibition has been so cooperative in  
the past. The exhibition is off to you. The 14 "things"  
which we usually put under glass  
without water are prime, which we usually put under glass  
and back without covering about frames. It is not  
like water, which change the scale and, as he calls it,  
"feel", but you see your judgment and frame these as you  
like. Our clients seem to prefer the non-precious presen-  
tation.

I am sending you some more photo-  
graphs together with the latest photographic notes, which  
of course have a good deal of new material. You probably  
know that Ben Shahn gets an award, a doctorate and volume  
of recognition practically every week and we cannot keep  
up to date with it. He has just been awarded the Gold Medal  
of the National Institute of Arts and  
Letters, which will be officially announced at the May  
ceremony on May 20th. He is obliged to cover "29 1/2"  
for this event and are limiting ourselves almost ex-  
clusively to reproductions as we have practically no drawings  
and paintings left in our inventory.

Because so much has been written about Shahn, I doubt  
whether we could get someone to write a preface for the  
catalogue. Why don't you make the practice today of using  
examples from a previous preface - for instance that by  
James Thrall Soby in the recent publication (one of 18  
books or so by Shahn as of 1963-64). The most important  
publication in this group is one published by George Bra-  
zier under the title of BEN SHAHN - PAINTINGS AND GRA-  
PHIC ART. Both forewords are by James Soby and I'm sure  
you can get someone locally to make an appropriate sel-  
ection for your purpose. This is a two-volume affair in-  
stead of 1963. I believe that Brazier is sending you a list  
of examples of the several books on Shahn in the hope that  
you will sell them during the exhibition.

Not to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



Information regarding sales transactions, especially for obtaining written permission and purchaser involved. If it cannot be reasonably search whether an artist or - it can be assumed that the information 60 years after the date of sale.

9 April 1964

Mrs. Edith Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

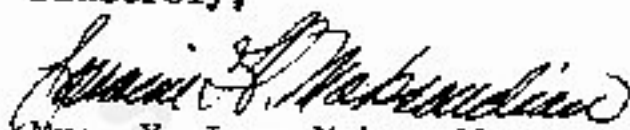
Dear Mrs. Halpert,

We are in the process of a periodic valuation of works of art in our collection. We would be most grateful if you could give us, for our private use, your opinion of the following works in the Walker Art Center collection.

Preston Dickinson STILL LIFE WITH DEMIJOHN 1930 , 2500.-  
pastel on paper 17 $\frac{3}{8}$  x 18 $\frac{1}{4}$ "  
Fritz Glarner RELATIONAL PAINTING, TONDO 40  
oil on masonite 42" diameter

We will appreciate a reply at your early convenience and we thank you in advance for your kind cooperation.

Sincerely,

  
Mrs. Y. Leon Maksoudian  
registrar

enc: two photographs



ship to the Skowhegan School and the contribution it makes in the American art field.

KENNETH E. HUDSON (Dean, School of Fine Arts, Washington University): For a number of years, a scholarship for summer study at the Skowhegan School of Painting and Sculpture has been awarded to a student of the School of Fine Arts, Washington University, as determined by its faculty. Without exception, the benefits to the student have been superior in every respect. It is a pleasure to testify to the quality of the program of the Skowhegan School of Painting and Sculpture and to urge support for it.

JACK LEVINE: From its beginnings the Skowhegan School embodied a simple broadly reasoned approach to nature formulated by a distinguished nucleus of founding artists. By their enthusiasm and idealism these artists attracted many others. In time, they formed a faculty which for brilliance and diversity is unmatched by any art faculty anywhere. The breadth and wisdom of the Skowhegan philosophy has served well as a vessel for the diversified attitudes and temperaments of the instructors through the years -- always giving them an outlet and yet always retaining its own essence. The original concept held also that valid artists must have a student body worthy of their teaching. To this end it was proposed that an unprecedentedly large scholarship quota be created. The Skowhegan School has something to teach; it has people who are proficient to teach it; it has seen to it that the students are qualified to receive the teaching. I have been there. There's nothing like it.

ALEX KATZ: The opportunity to devote oneself exclusively to art is an environment that is stimulating is rare. The Skowhegan School in presenting this opportunity is a positive influence on our culture.

KURT ROESCH (Chairman of Visual Arts Faculty, Sarah Lawrence): I think Skowhegan is not just another art school, but one of those very few places (here or abroad) where talented young people can meet and work together in a truly productive situation. They work and live together with older masters and so they can have a constant dialogue about the things which concern them. This moment of study in the summer is not unlike the Bauhaus as it used to be, only so much freer and less rigid. I personally have never before observed a more delightfully free, serious and constructive atmosphere than the one I saw in Skowhegan.

JACK TWOROV (Chairman, Department of Art, Yale University School of Art and Architecture): On my visit to the School I was impressed with the integrity of the administration and the high quality of its faculty and program.

WILLIAM AND MARGUERITE ZORACH: To anyone who seriously hopes to become an artist, the Skowhegan School of Art in Maine would be a rewarding experience. There are many art schools and colleges teaching art in America where students can learn to paint and do sculpture -- there are few that can help the students to become artists in their thinking and to find expression through art forms. They can get a well-rounded point-of-view and benefit from the permanent faculty of artists of accomplishment and from the seminars and lectures by outstanding visiting artists here at Skowhegan in a way that helps them to develop their innate talents and potentials. There is freedom of thinking and experimentation. The student is free to choose his or her own direction. There is the beautiful outdoors and the indoor studios, the best of instructors for consultation and discussion; and the inspiration of serious and talented student groups chosen from outstanding talent throughout the country... To us who have been associated with the School from the beginning, it is a great school -- in its personnel, its student life and in its functioning as well as in its high art consciousness and accomplishment.

TIME magazine plans a story on Art at the World's Fair for its July 3rd issue. The plan includes space being given to the FOUR CENTURIES OF AMERICAN MASTERPIECES exhibition, the reproduction of five of the 41 paintings and mention to some extent, of Skowhegan. WOMAN'S DAY magazine in its August issue will have an article entitled "Maine and Her Artists", by Roul Tunley, which also mentions Skowhegan.



K F K Main St. W. Woodbury Conn.

Dear Miss Halpert.

In reply to your letter of  
April 21st. Your spoken  
of bringing a clock in to me  
to sell for you but never  
did - I never keep consignments  
except your in my event -

I recall you saying you  
had a clock you would like  
to sell but I never did see  
you again. Perhaps you  
will come down in Woodbury  
& stop to see my shop here.  
Thank you for your letter.  
Sincerely Bruce Gilbert



EIGHT

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VALLEY.** Personally escorted by Claude Marks. Depart-  
ing July 11 - \$1,670. Only three places available.

**SPECIAL! ORNITHOLOGICAL TOUR of EAST AFRICA.**  
Personally conducted by Mr Roland Clement of Audubon  
Society. Departure July 11. Small group. \$1,955. A really  
exciting and interesting tour.

*The*



Newtown's local wig-makers,  
William Foote, will conduct the  
making classes on Monday, 7  
p.m. in the Conference Room  
renovated H. Booth Library for the  
haught tickets to the Eighte

The Young Republican Club  
held a successful Spring Dance  
last Saturday at the Hawley  
Manor Inn. The theme for the  
event was a Paris restaurant.

**CAMEO**  
WATERTOWN  
CR4-2193

TODAY THRU TUESDAY

Gregory Peck, Tony Curtis,  
Angie Dickinson in

**"CAPTAIN NEWMAN, M.D."**

**EMPRESS**

Danbury

Call 743-2014

Tom Jones, 5, 7:10, 9:30

Sat. - Sun. Cont. at 2:30

**4 ACADEMY AWARDS**

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



New York, April 20, 1964

Dear Sir,

I would appreciate if in the future  
you could send your press releases and announce-  
ments to the following address:

61 Highbrook Avenue, Pelham, N.Y. /10803/

The reason of this request is that I will  
continue writing my cultural programs for RADIO FREE  
EUROPE as a free-lance writer and will not be there-  
fore in its offices as often as before.

Thank you.

With best regards,

*Peter Hruby*

Peter Hruby.

*change made  
5/8/64*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director  
Consultation service by appointment

32 EAST 51 STREET  
NEW YORK 22, N. Y.  
Telephone: PLaza 3-3707

April 18, 1964

Mr. Amos S. Basel  
25 West 45th Street  
New York, New York 10036

Dear Mr. Basel:

I am very glad to give you the information you requested.

The current valuation of

There is no charge for this service.

Sincerely yours,

EGH/tm

*Pl note  
Must have size of painting  
for valuation  
of ask him to  
send stamped rt.  
envelope*

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Rural Route 2  
Kearney, Nebraska  
April 18, 1964

American Folk Art Gallery  
32 E. 51st Street  
New York, New York

I would like to take this opportunity to contact you in regard to interesting you in my art work. I am a western artist and am interested in exhibiting in New York. Painting is a full-time profession with me, and I have been exceptionally fortunate in selling my work. Since painting itself requires all of my time, I find I have need of an agent to handle my sales. I am happy to know that your gallery handles folk art as my type of art could be classified as such.

A private art collector in Buffalo, New York who has recently purchased several of my paintings seemed to think these paintings would have quite a popular appeal in the East. To date I have paintings in seven different states and have had a number of exhibitions. I am enclosing a photo-reproduction of one of my murals and a postal card of one of my paintings. Also enclosed are some colored photos of paintings I have sold. As you can readily see most of my paintings are typical westerns, scenes of the Old West, ranch and rodeo scenes, etc. The deep interest in my subject matter stems from my love and understanding of a way of life I have experienced.

A number of my most recent paintings are being exhibited in the state at the present time. I plan to have approximately eight of these photographed the first week in May. These will be, I hope, good, clear photographs in color. Would you be interested in seeing these also? I would be happy to send any number of paintings from one to ten on a trial basis. I hope you will give this your full consideration as I do believe that with the World's Fair and the fact that there is to be a display of Russell and Remington paintings, these would be quite an attraction and good sale prospects.

Sincerely yours,

*Robert E. Kerby*  
Robert E. Kerby

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



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Marie Balmain, M.D.  
W. J. Milne, M.D.  
R. S. Schwartz, M.D.

22 April, 1964

Mrs. Halpern  
Downtown Gallery  
51st Street  
New York, New York

Dear Mrs. Halpern:


I note I have written to you before about this, but not having heard from you for a long time, I thought I would write to you again. I know that I have a credit of \$200.00 at your Gallery, but have not had the opportunity to take advantage of it. I have been travelling to many places, but relatively little to New York and have not had the time to go in to see you.

On a recent trip to London, I saw a write up describing a new Hagadah, illustrated by Ben Shahn. I understand that some of the top copies have already been sold. Because of your relationship to Ben Shahn, I wonder whether you are the agents for this book in this country and if so, I would appreciate receiving any material you have on this publication and its various editions. Should this be the case, I could perhaps utilize my credit in this fashion.

I would appreciate hearing from you before long and will continue trying to get down to the Gallery.

Many thanks and best regards.

Sincerely yours,

  
William Dameshek, M.D.

WD:ae

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# DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

April 22, 1964

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

You certainly may send a copy of my letter of April 9th to Bart Hayes. We have since written him regarding this along with another complaint. I am almost afraid to open my mail these days.

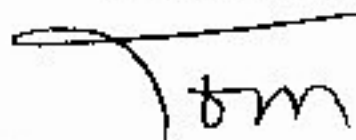
The following, however, is confidential. We know the exact condition of every object before being packed here, we know and stand behind the quality of our packing and careful handling and we know that the van transportation, which had no intermediary stops or handling, was carefully loaded and must have been observed in unloading at the Addison Gallery, all of this as far back as January 31.

Since the exhibition was traveling to them under our insurance, I am very perplexed as to why, in all this time, we received no condition report indicating that anything was amiss upon arrival there, nor why you as lender of the Eagle, would not have been notified of arrival, condition, certainly before any repairs were attempted. Please keep us in touch with all developments.

The Ben Shahn has been announced and is making a great hit. Its acquisition has been envied by several Museum people here.

I am hoping to be in New York in June, is that too late?

Sincerely yours,



Thomas S. Tibbs  
Director

TST/go

Print to publishing information regarding sales terms, etc.,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



AMOS S. BASEL  
ATTORNEY AT LAW  
25 WEST 45th STREET  
NEW YORK, N. Y. 10036

April 16th, 1964.

Ms. Edith Gregor Halpert,  
The Downtown Gallery,  
32 East 51st Street,  
New York 22, New York.

Dear Ms. Halpert:

I am enclosing a photograph of a Georgia  
O'Keefe painting, together with a photostatic copy of an  
authentication in Miss O'Keefe's handwriting.

I need an appraisal of the enclosure for  
insurance purposes and I would appreciate it if you would  
let me know what, in your opinion, the value of this paint-  
ing is, and send me a bill for services rendered for that ap-  
praisal. I would appreciate it if you could do this for me as  
soon as possible.

Very truly yours,



AMOS S. BASEL

ASB:kf  
encs.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 24, 1964

Mrs. Evelyn G. Morel  
American Federation of Arts  
41 East 65th Street  
New York, New York 10021

Dear Mrs. Morel:

William Zorach has referred to us the Provincetown Art Association letter together with the exhibition forms. We have already completed the form on the Demuth DAFFODILS which is being lent directly by the Gallery, but in studying the form I am somewhat confused and want to be certain that we make no untoward commitment. For instance, the inference (#4.) is that the insurance valuation is limited to \$550. Does this figure remain as a permanent insurance responsibility of the Provincetown Art Association and/or The American Federation of Arts? If so, the artist cannot possibly assume the difference and furthermore the Gallery closes for the summer on June 26th and subsequently that will be the last pick up date for Santini. Furthermore, several of our artists had mentioned receiving invitations but we have no record of these additions. Would you be good enough to refer to the printed list below and let us know what other representations you expect.

I shall be most grateful for whatever information you can give me. Incidentally, the Demuth painting DAFFODILS will have to be returned to us after the Provincetown showing as we cannot commit ourselves for a year's tour with the only important example by this artist in our collection.

Sincerely yours,

EWG/tm

cc: Mr. Hudson D. Walker



April 11, 1964

Mr. Peter Selz  
Curator of Painting and Sculpture Exhibitions  
Museum of Modern Art  
11 West 53rd Street  
New York, New York 10019

Dear Peter:

Being in a state of utter confusion in relation to my moving plans, I dare not make any commitments in connection with exhibitions before next season. There have been so many postponements in connection with the lease on the new quarters plus the fact that the Archdiocese prefer to have me remain here as long as possible that the season is gradually drawing to a close and I don't dare to make any specific plans for exhibitions. Thus, I am returning the photographs which you were kind enough to send me and have recorded the names of Seanga and Paris for future reference in the hope of seeing either the originals or photographs of the former as well.

I certainly should have an opportunity to solve all my problems and with your kind permission, I will call on you again in September. Meanwhile, my best regards and again, many thanks.

Sincerely yours,

EOH/tm

EAST CLEVELAND MUSEUM GALLERIES

14840 Euclid Avenue - Cleveland 12, Ohio

April 10, 1964

Miss Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51st. Street  
New York, N.Y. 10021

Dear Miss Halpert,

We are in need of a bronze sculpture about 11" or 12" in height by Zorach. If you have anything in this size range, please send photographs to us by air mail, also listing date, size, edition, and price.

Trusting we shall hear from you in several days.

Respectfully yours,



G. W. Fitzpatrick

GWF:nb

PS: the photographs will be returned  
PLEASE SEE ENCLOSED LETTER.



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NEB/CH

9th April, 1964.

Mrs. Edith Halpert,  
The Downtown Gallery,  
32 East 51st Street,  
NEW YORK CITY 22, N.Y.,  
U.S.A.

Dear Mrs. Halpert,

I have received a communication from Messrs. Budwerth today, saying that the works are being consigned to us through Messrs. Keating very shortly. I am most grateful for this promptitude. I notice that there are fourteen things without mats, which we have to frame up.

I have given several photographs to Jack Whittet of 'Studio' who is interested in the show and is going to make a splash of it.

Could you possibly send me an up to date and detailed Biographical Note, as soon as possible.

I wonder if you have thought at all about the possibility of someone writing a Preface. I note that James Thrall Soby wrote the Penguin Book on Ben Shahn. If you can think of anyone, either in your country or mine, who you would particularly like to do it, I will be very pleased to approach them.

With kind regards from us all,

Yours very sincerely,

*Nicholas Brown*

for publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



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The Downtown Gallery

Price List

\$7500

Expense

BATHING AND SON

1.

\$1200

April 14, 1961

ALAN OWEN CO. INC.

2.

Mr. G. W. Fitzpatrick  
East Cleveland Museum Galleries  
14840 Euclid Avenue  
Cleveland 12, Ohio

Expense

JOHN & SON

3.

Expense

JOHN & SON

4.

Expense

JOHN & SON

5.

Dear Mr. Fitzpatrick:

Expense

JOHN & SON

6.

In response to your letter, I am enclosing a group of photographs we have on hand at the moment and others will follow just as soon as our photographer can deliver prints to us. I'm referring to sculpture by Zorach we have available in the dimensions you stipulated. In one or two cases I have cheated somewhat, within an inch or two. In others, where we have only the stone carving, bronze casts may be made of these if desired. In most instances only one or two casts exist, but the artist has the privilege of producing six, which has always been his top limit per edition. Below you will find the individual prices. The rest of the data appears on the reverse side of each photograph. We would be glad to send any of these sculptures to you on approval as the photographs, limited to one view, are rather inadequate.

I will also get busy on assembling as large a collection as possible of catalogs which are still available and, during the summer, can add to this group substantially when I have an opportunity (while we are closed during July and August) to go through our old files for previous publications. In addition to the catalogs of exhibitions held at the Gallery, I will include catalogs of important retrospective exhibitions of work by our artists held in museums throughout the country.

Sincerely yours,

W. H. R.

EGH/tm

P. S. - The additional photographs have just arrived and the price list is now attached.



April 21, 1964

Mr. James W. Foster Jr., Director  
Honolulu Academy of Arts  
900 South Beretania Street  
Honolulu, Hawaii

Dear Jim:

How is the Flying Bear these days? Someone mentioned recently that the Honolulu Academy has one of the largest travel budgets for its personnel and I expect to see you any day. There are out-rates for families trips and there is no reason why all the five Fosters can't make it. Since I have several vacant furnished apartments available at present, each equipped with a shower which can be controlled and I can offer you free lodgings while I am still at this address.

The fresco is still resting in Newtown as I have been unable to get to Connecticut all this time, but plan to start my weekends within the next few weeks. Perhaps I can check with someone like Madame Schumm about some method of safe transportation as I would really love to present this to the Academy as an indirect gift to you. Which reminds me - .. the enclosed copy of a letter to Tom Leavitt is self-explanatory. I expect to hear from him shortly - I hope. Meanwhile, my affectionate greetings to the five Fosters team.

As ever,

BGR/tm

AMOS S. BASEL  
ATTORNEY AT LAW  
25 WEST 45th STREET  
NEW YORK, N. Y. 10036

April 22nd, 1964.

Miss Tracy Miller,  
The Downtown Gallery,  
32 East 51st Street,  
New York, New York 10022.

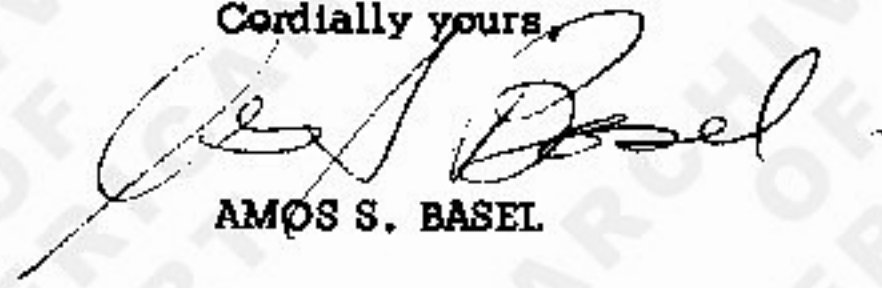
Dear Miss Miller:

In reply to your letter of April 21st, 1964,  
the size of the painting by Georgia O'Keeffe is 9 3/4 " 2500  
high and 13 3/4 " wide.

Enclosed is a self-addressed stamped envelope for the return of the photograph.

Please furnish me with the valuation of  
the painting as soon as possible.

Cordially yours,



AMOS S. BASEL

ASB:kf  
enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Miss Edith G. Halpert  
April 22, 1964

Page 2.

the time they are displayed. Again, our grateful appreciation for your  
unfailing assistance and cooperation.

Sincerely yours and His,

*Howard W. Ellis*  
Howard W. Ellis

HWE:a,

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GRAHAM PORTER, VICE PRESIDENT

## Commerce Trust Company

KANSAS CITY, MISSOURI 64141

April 20, 1964

Miss Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Miss Halpert:

If you have not yet shipped Rattner's "Crucifixion" to us,  
before doing so would you let me know the dates of its  
exhibit at Purdue University.

It may be that we would want to wait to take delivery on  
the painting until after that time.

Sincerely

Vice President

GP:ma

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



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ACPS

AMERICAN COLOR PRINT SOCIETY

April 20, 64

Dear Mrs. Halpert

I am glad to be able to let you know that the Sonia Walter Award offered in the American Color Print Society's 25<sup>th</sup> Annual Exhibition has been given to Karl Schoag of New York. His print is a fine color lithograph called "Rocks below the Sea" which has been sent to the Philadelphia Museum of Art to become a part of the ACPS collection which is housed there. The jury making the selection included printmakers Clare Romand and Harold Altman with Kneeland McNulty curator of prints at the Philadelphia Museum of Art.

We are grateful by your continued support of the ACPS annuals. The Sonia Walter Award has added a number of very fine prints to the Museum's collection. Sincerely, Richard Hood

2/28  
This w/ any

April 18, 1964

Mr. Edward W. Lipowicz, Curator  
Canajoharie Library and Art Gallery  
Canajoharie, New York

Dear Mr. Lipowicz:

At long last, the photographs were delivered to us and I am sending a group of these to you under separate cover, limiting myself to the artists whose names you specified.

All the pertinent data appears on the reverse side of each print and I am now listing the prices, subject to a 10% discount for a public institution.

Stuart Davis	TWILIGHT IN TURKEY	\$4800.
	LANDSCAPE WITH DRYING SAILS	5500.
	HIGHTSTOWN TURNOFF	2200.
Ben Shahn	BLIND BOTANIST	2500.
	CONFRONTATION	3750.
	HERON OF GALVARI	2500.
Elise Spencer	GAS HOUSE DISTRICT	5550.
John Marin	DEER ISLE, MAINE	4000.
	LOOKING TOWARD MOUNT WASHINGTON	3000.
	LAKE GEORGE SERIES	3000.

Would you be good enough to return the photographs when you are through with them.

Sincerely yours,

ESH/tm

not to publishing information regarding sales transactions. searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.



12  
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4/18/64  
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April 17, 1964

Dr. Marc Moldawer  
Baylor University  
College of Medicine  
Texas Medical Center  
Houston, Texas

Dear Dr. Moldawer:

\* The first batch of photographs I had promised you has only just been delivered and, although I realize it is now too late for your lecture, I am sending them on to you anyway not only to show my good intention, but for possible future reference by you.

HARRY	1946	Drawing	4 1/2 x 6"	\$300.
INSTITUTIONAL PERSPECTIVE	1951	Drawing	9 1/2 x 7"	250.
INCREDULOUS WOMAN	1950	Drawing	4 1/2 x 6"	300.
WITNESS	1953	Gouache Drawing	5 x 7"	300.
THE MANGER	1954	Drawing	4 x 5 1/2"	300.

Upon receipt of your second letter, we ordered some additional drawings in the increased price range, but again are held up by the photographer. I trust that you will find the enclosed group of interest to you. I might add that this is the total of the \$300. drawings we have available and, as you will note, the photographs were actually removed from our record books as we did not want to hold you up any further. Therefore, we would appreciate having these returned at your convenience.

Sincerely yours,

RKH/ta

\*  
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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 7, 1964

Dear Sir:

I am interested in paintings, drawings, and prints by Ben Shahn. I wonder if you have a gallery catalogue or listing of his works that you might send me.

Sincerely yours,

*Seymour E. Goldstone*

Mr. Seymour E. Goldstone  
531 Stinchcomb Drive  
Apt. 6  
Columbus, Ohio  
43202





25 SAGAMORE ROAD  
WORCESTER 5, MASS.  
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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

April 7, 1964

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Your letter arrived the day our show closed - April First. We have informed our customer that the "Alphabet" is no longer available.

I think I made a mistake in taking two such large, powerful Shahns. My husband and I were anxious to purchase one, but could not hang it suitably.

I think rather than asking you to send up "Algerian Memory" or "The Scientist" on memo to our home, it would be better to stop in to see you on our next trip to New York.

Thank you again. We shall look forward to seeing you soon.

Sincerely,

LOUISE REYNDERS  
(Mrs. John F.)